

**A GRAMMAR OF
THE ITALIAN
LANGUAGE,
DIVIDED INTO 24.
LESSONS UPON...**

Francesco Saverio Bonfigli



A GRAMMAR
OF THE
ITALIAN LANGUAGE,

DIVIDED INTO XXIV LESSONS

UPON A SHORT AND EASY METHOD

FOR THE

USE OF BEGINNERS,

WITH EXPLANATORY NOTES.

BY

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..... the Tuscan speech is long
That sounds its own, whose sounds are long,
The poetry of speech.

Shakspeare.

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A Key to this Grammar is also published

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TO THE
MARCHIONESS CAMPANA.

Madam,

On concluding the present work, destined to facilitate the acquisition of my native language by your countrymen. I was greatly encouraged in my labours by the idea of dedicating it to a lady of such illustrious name and acknowledged virtues as yourself.

Your perfect acquaintance with our harmonious and classic language, though belonging by birth to the glorious British nation, the exceeding kindness and condescension with which you have always honoured me, and the efficacious protection you have hitherto af-

forded me, are indeed strong reasons why I should be ambitious to adorn this trifling production with your name.

Allow me therefore to entreat you to accept the dedication of it, with that amiability which distinguishes your character, as a slight testimonial of the sentiments of gratitude, with which I shall always have the honour to be,

Madam,

July, 1853.

Your humble servant
F. S. BONFIGLI.

PREFACE.

I would advise you to read the preface and take a glance at the table of contents before your first survey of the book.

Pavia.

Long experience in teaching my native language, has shown me the necessity of a short and easy Grammar for those students, who have no idea of the Italian language, and I have therefore assumed the task of composing one from the other Grammar, already published by me, which I had intended for a more profound study of the Italian idiom.

The short Grammar, which I now have the pleasure of offering to the student, is divided into twenty four lessons, and it has an advantage over other grammars, inasmuch as in all yet published the student, when writing the exercises, is obliged to turn page after page in search of the rule that he has to apply, with great waste of time and annoyance, whereas here the student will find in the exercises the exact paragraph pointed out, to which he has to re-

PREFACE.

fer for the application of the rule, so that he can read each paragraph and write the exercise at the same time, with rapidity and improvement.

I have omitted for the sake of brevity those definitions of the different parts of speech which are common to other languages, as I suppose the student to have become already acquainted with them in studying his own.

The exercises are not composed, as in too many other grammars, of a heap of silly sentences, often void of sense; but either of moral maxims, or historical records, mixed sometimes with familiar sentences; thus, by adopting instructive and entertaining exercises, the student will derive a double advantage, and not be so easily tired with application to a grammatical routine, mindful of the latin axiom "*omne latit punctum qui scribit utile dulci.*" * Consequently I have sometimes added at the bottom of the page short illustrations of historical names and facts, which may possibly have escaped the memory of the reader.

The system many English have of learning Italian through the medium of French, has al-

* He fully reached his aim who united the useful and sweet together.

PREFACE.

ready been so much reproved by me in the preface to my larger Grammar, that I need not add any thing else here, except that it is a most false and erroneous system, since the differences which exist between English and Italian do not exist between Italian and French. Let him therefore who wishes to learn Italian, chose a master, who is thoroughly acquainted with the English language, and let him not, through an insignificant and mistaken idea of economy, fall into the hands of a master who is often himself more in want of learning than capable of teaching.

Having thus briefly exposed the object of this little volume, to facilitate the study of Italian, it only remains for me to offer it to you, lovers of this harmonious and classic language, the language which the immortal Author of *Paradise Lost* appreciated so much as to devote himself in his youth to the study and composition of Italian poetry. If I have not entirely reached my proposed aim of rendering the study of my native language still easier, I hope at least to meet with the readers' generous indulgence, so that I may take courage to improve in future the little work I now present to the public.

ITALIAN ALPHABET

AND PRONUNCIATION.

The Italian language numbers twenty two letters which are pronounced as in the following table.

	ITALIAN		ENGLISH
	LETTERS.		WORDS.
A is pronounced	a,	as in	far.
B	b,	—	bell.
C	c,	as ch in	chair.
D	d,	—	day.
E close	e,	as ei in	hint.
E open	e,	—	vet.
F	f,	—	safe.
G	g,	—	gender.
H	none, has no replication in Italian.		
I	i,	as ee in	eel.
J	j,	as y in	yellow.
L	l,	—	bell.
M	m,	—	emblem.
N	n,	—	enter.
O close	o,	—	crum.
O open	o,	—	stom.
P	p,	—	pepper.
Q	q,	—	quality.
R	r,	—	terrible.
S	s,	—	sassy.
T	t,	—	tell.
U	u,	as oo in	cool.
V	v,	—	urule.
X	x,	—	exphye.

its derivatives *negligente*, *neglegentissimo*, etc. and also in *Anglia*, *Angli*, poetical words for *England*, *English*, they are pronounced the same as in English.

Especial attention must be paid to the following syllables *ae*, *au*, *eu*, *eo*, *uo*, which are to be pronounced each vowel distinctly, as *aere*, *aere*, *aure*, *austriaco*, *europeo*, *coquino*, etc.

The letter *r* is pronounced as forcibly and audibly in the middle, and at the end of a word as at the beginning, like *Rome*, *casale*, *car*.

The only accent in the Italian language is the grave (`) of the Greeks, adapted also by the French, which is placed only on the last syllable, as *carità*, *fortè*, *virtù*, etc.

It is to be observed that Italian words must be pronounced clearly and distinctly; all vowels must be heard, especially the *e*, as in the word *casale*; in the open *e* and *o* the sound must rise from the throat without any aspiration; the opening of the mouth is never sufficiently recommended to the English. Every letter is pronounced, double consonants, combinations of several words — all are distinguished. In the word *min*, for instance, the three vowels are distinctly heard from the mouth of an Italian. * There is only one exception; in the combinations of the letters *cia*, *cio*, *cia*, *gio*, *gio*, *gio*, *scia*, *scio*, *scia*, the *i* when not accented,

* I must insist upon this point, because in this the English chiefly fail when they undertake the study of our language.

serves only to soften the sound occasioned by the other two letters coming in contact, and is, as it were, lost between them.

Such are the principal rules of Italian pronunciation; but no student can better acquire the real pronunciation than by retaining attentively the vocal explanations of a master; for this he must prefer the Roman accent, which is unanimously acknowledged to be the best. "*Lingua sacra in domo Romana.*"

TABLE OF THE MOST DIFFICULT WORDS
IN THE ITALIAN LANGUAGE.

<i>Caro,</i>	dear.	<i>Scioco,</i>	stupid.
<i>Carro,</i>	a cart.	<i>Aschito,</i>	dry.
<i>Corpo,</i>	body.	<i>Scherzo,</i>	joke.
<i>Cavallo,</i>	rag.	<i>Scheggia,</i>	splinter.
<i>Cervo,</i>	stag.	<i>Schinto,</i>	sincere.
<i>Cibo,</i>	food.	<i>Schiavo,</i>	hack.
<i>Cherico,</i>	clerk.	<i>Schioppo,</i>	gun.
<i>Chimica,</i>	chemistry.	<i>Schiuma,</i>	foam.
<i>Chiacchiere,</i>	chatter.	<i>Chiacchiara,</i>	chit-chat.
<i>Cieco,</i>	blind.	<i>Cucchajo,</i>	spoon.
<i>Corno,</i>	corn.	<i>Barile,</i>	kiss.
<i>Sacro,</i>	free.	<i>Fascio,</i>	bundle.
<i>Sottile,</i>	wicked.	<i>Laccio,</i>	string.

<i>Sciagura,</i>	misfortune.	<i>Ignudo,</i>	naked.
<i>Gara,</i>	strife.	<i>Quaglia,</i>	quail.
<i>Garrula,</i>	loquacious.	<i>Quarale,</i>	quarrel.
<i>Cara,</i>	care.	<i>Quota,</i>	contribution.
<i>Figura,</i>	figure.	<i>Queto,</i>	quiet.
<i>Virtù,</i>	virtue.	<i>Prezzo,</i>	price.
<i>Virtuoso,</i>	virtuous.	<i>Falso,</i>	charm.
<i>Rompere,</i>	to break.	<i>Zampa,</i>	paw.
<i>Guardia,</i>	guard.	<i>Zanzara,</i>	gnat.
<i>Guerra,</i>	war.	<i>Zelo,</i>	zeal.
<i>Fero,</i>	fierocious.	<i>Zitto,</i>	hush.
<i>Ferro,</i>	iron.	<i>Ziella,</i>	damsel.
<i>Egli,</i>	he.	<i>Zoppo,</i>	lame.
<i>Figli,</i>	children.	<i>Zucca,</i>	gourd.
<i>Vergogna,</i>	shame.	<i>Zuppa,</i>	soup.
<i>Agnello,</i>	lamb.	<i>Zuffa,</i>	strife.

ON THE SOUND OF THE TWO LETTERS

E and Q.

The letter *e* is sometimes pronounced close, sometimes open. The former is like the *a* in the word *lane*, *blade*; the latter like the *a* in the word *far*, *man*. There is likewise a double sound of the letter *o*, sometimes close, sometimes open. The former as in the words *low*, *how*; the latter as in the words *rob*, *not*. The student will exercise himself in read-

ing the following words. Those that are to be pronounced — close — have the acute accent (´) of the French; those that must have an — open sound — are marked with the grave accent (`).

É and Ò close.

<i>Léggé,</i>	law.
<i>Melé,</i>	apple.
<i>Téma,</i>	fear.
<i>Venti,</i>	twenty.
<i>Déi</i> for <i>dévi,</i>	then must.
<i>Denti,</i>	then green.
<i>Lesé,</i>	boiled.
<i>Mise,</i>	masses.
<i>Perá,</i>	a pear.
<i>Pése,</i>	fishing.
<i>Pése,</i>	I fish.
<i>Pése,</i>	pounded.
<i>Bate,</i>	a cask.
<i>Colto,</i>	cultivated.
<i>Corre,</i>	he runs.
<i>Córeo,</i>	run.
<i>Féce,</i>	that he might be.
<i>Pése,</i>	he put.
<i>Ripeté,</i>	I replaced.
<i>Séris,</i>	arisen.
<i>Ticce,</i>	I touch.
<i>Tiére,</i>	a tower.
<i>Válge,</i>	the vulgar.
<i>Válio,</i>	face.

É and Ò open.

<i>Légge,</i>	he reads.
<i>Méle,</i>	honey.
<i>Tema,</i>	theme.
<i>Venti,</i>	winds.
<i>Dei,</i>	gods.
<i>Denti,</i>	then awakest.
<i>Lesé,</i>	I read.
<i>Mise,</i>	harvest.
<i>Perá,</i>	let him perish.
<i>Pése,</i>	a peach.
<i>Pése,</i>	a peach-tree.
<i>Pése,</i>	pestilence.
<i>Bate,</i>	blows.
<i>Colto,</i>	picked up.
<i>Corre,</i>	to gather.
<i>Córeo,</i>	a Corsican.
<i>Féce,</i>	ditches.
<i>Pése,</i>	paines.
<i>Ripeté,</i>	then restest.
<i>Séris,</i>	let.
<i>Ticce,</i>	a hit.
<i>Tiére,</i>	to take away.
<i>Válge,</i>	I turn.
<i>Válio,</i>	turned.

* LESSON I.

CONNEXION AND DEPENDENCE OF WORDS, OR OF CASES.

§ 1. Every sentence must have its *subject* and *object*. That word which governs the verb, and directs the action, is called — the *subject* — being equivalent to the nominative case of the Latin. The word depending upon the verb, and receiving the action, is called — the *object* — answering to the accusative case. Thus in the following example: *Forma alimenta le arti*, honour nourishes the arts; the word *forma* is the *subject* of the sentence, the word *arti* is the *object*; the former because it governs the verb *alimenta*; the latter because it depends upon it. The other connexions of nouns are distinguished by the three principal prepositions *di, a, da*, representing the other three cases of the Latin, genitive, dative, and ablative.

* After the first lesson the student must begin to learn the conjugation of verbs, which is given in the 15th lesson, beginning from the first auxiliary verb *essere*, to be; the whole conjugation of a verb is to be learnt at each lesson he takes from his master, and after the regular verbs, he must proceed to learn the irregular ones. By this system, the student will acquire a perfect and thorough knowledge of the verbs, and hasten his facility of speaking.

Di, of.

§ 2. The preposition *di*, expressing a relation of—qualification or possession—answers to the english preposition *of*. In English the object or word possessed or qualified follows the possessor or qualifier, as *my father's house*, *a golden-ring*; but this position cannot be maintained in the Italian language, in which it is necessary to reestablish the words in their direct construction; and say *the house of my father*, *a ring of gold*; which in Italian are literally translated, *la casa di mio padre*, *un anello d'oro*.

§ 3. The preposition *di* answers also to the english preposition *with*, after a participle past, for instance: *la camera adorna di quadri*, the room adorned with pictures; *la tavola coperta di rose*, the table covered with roses. — When the preposition *di* governs a series of nouns, it must be repeated before every one of them, although it is understood in English, as: *preferì parole di sincerità, d'onore, e d'eloquenza*, he uttered words of sincerity, honour, and eloquence. — *Di* takes the apostrophe when followed by a vowel, as in the words *d'onore e d'eloquenza* in the above example.

A, to.

§ 4. The preposition *a*, expressing a relation of—attribution or motion—answers to the english preposi-

tion *io*, *io* dare a lui, give to him; *vado a Roma*, I go to Rome. — It answers also to the preposition *to*, before an infinitive mood, when the word preceding that preposition expresses motion or tendency, as *verrà a vedervi*, I will come to see you; *cominciò a lodarlo*, he began to praise him. — The letter *d* is generally added to this preposition, when followed by a vowel, as *dire ad Antonio*, tell Anthony; *venite ad ascoltarlo*, come and listen to him.

It is however to be observed that when the word preceding the preposition *to* is a verb, and that verb may be supplied by a substantive, and the preposition *to* by *of*, as in the following sentences: *I decided to go away*, that is; *I took the decision of going away*; *he wishes to speak*, viz; *he has the desire of speaking*; the preposition *di* must then be employed in Italian and not *a*, although the preceding verb expresses an idea of tendency. We should therefore say, *desidero di partire*; *desidero di parlare*.

Da, from.

§ 5. The preposition *da*, expressing a relation of — derivation, distance, and separation — answers to the english preposition *from*, as *distanza da voi*, distant from you; *vengo da casa*, I come from home. — It supplies also the place of the preposition *by* when this preposition is preceded by "a participle past" as, *egli era amato da ognuno*, he was liked by every one; *fui condotto da lui*, I was conducted by him. — *Da* is repeated in a series of nouns

before each one of them, *as fui invitato da voi e da vostro fratello*, I was invited by you and your brother.

INSTRUCTIONS FOR THE TRANSLATION OF THE
EXERCISES.

—

Words with an line under them are to be translated.

The line (—) indicates that the word under which it is placed, must not be translated.

The verbs are always given in their infinitive mood, and the nouns in the singular, to be applied by the student as the sentence requires.

The numbers before words indicate the order to be observed in Italian construction.

Words printed in roman type are to remain as they are given.

In each exercise the paragraphs of the preceding lesson are progressively pointed out, to which the student has to refer for the application of the rules.

* EXERCISE I.

(§ 1.2.3.) Man is a being composed of a
l'uomo è un essere composto an
 mortal organic body, and of an immortal
 (3) *mortale* (2) *organico* (1) *corpo* * (2) *immortale*
 soul, full of errors and truths, of virtues and
 (1) *anima* *capena* *errori* *verità* *virtù*
 vices. — Filial love is a duty not only of grati-
 tude (3) *filiale* (1) *dovere* *un dovere non solo* grati-
 tude, but of absolute necessity. — The kings of the
Re di re *imperiali* *cominciarono* *re* *dei*
 Lombards were crowned with an iron crown. — A
Longobardi erano incoronati con una corona an
 prisoner would not be content even in golden
prigioniero (3) *oro* (1) *non* — *contento* *neppure* *in* *oro*
 or silver fetters. — Mahomet's tomb is at Medina. —
 * *argento* *argento* *Mahometto* *è* *Medina* *a* *Medina*
 God's works are all wonderful. — Rome was sur-
Di là opere sono tutte maravigliose *Roma* *fu* *circon-*
 rounded with walls ever since its foundation. — Soldier,
data *more* *fu* *dalla sua* *fondazione* *il soldato*
 ought to be strong and hardy, and furnished rather
dovrà essere forte ed aspro *ferro* *piuttosto*
 with iron and courage than adorned with gold and
con *oro* *ornati*

* From this until the fifth exercise the verbs are given in Italian corresponding to the English tense, number, and person; but beginning from the sixth exercise the verbs are given in the infinitive mood, and are to be adapted by the student.

silver. — The desire of vengeance produces a series of unjust and crimes. — (§ 4.) Dionisius called Plato from Athens to Syracuse. — Give something to that poor girl for the love of God. — Man can (get accustomed) to any kind of food and to any temperature. — His own things appear better to every one than (those of others.) — We must always attend to those things that may injure our honour. — Mutius Scaevola wished to kill Porcena the king and not his secretary. — (§ 5.) London is only twelve hours distant from Paris. — Let us render benefits to those from whom we receive them. — The ordinary punishment of slanderers is to be loved by none, to be avoided by many, and to be hated by all. — *

* The pupil must endeavour to keep in his memory all the Italian words which are contained in this and the following exercises.

LESSON II.

OF THE ARTICLES.

§ 1. The articles are words which are placed before the nouns to distinguish their gender, number, and position in a sentence. There are three articles in Italian, namely *il*, *lo*, *la*, answering to the english *the*, which in the plural make *i*, *gli*, *le*.

§ 2. The article *il* is placed before nouns of the masculine gender, beginning with a simple consonant, as *il canto*, the song; *il libro*, the book; — the word *Dio*, God, however takes in the plural *gli*; we therefore say *gli Dei* and not *li Dei*, the Gods.

§ 3. The article *lo* is prefixed to masculine nouns beginning with an *s* followed by a consonant, as *lo spirito*, the spirit; *lo stelo*, the stem; — to masculine nouns beginning with a *s*, as *lo zio* the uncle; *lo zelo*, the zeal; and — to masculine nouns beginning with a vowel, in which case the letter *o* undergoes elision in the singular, but not the letter *i* in the plural article *gli*, except when the same vowel follows, as *l'onore*, the honour; *l'erore*, the

error, as the knowledge of words is the principal basis for the acquisition of a foreign language.

error; *l'idolo*, the idol; the plural of which nouns is *gli errori*, *gli idoli*.

§ 4. The article *la* is prefixed to all nouns of the feminine gender, and it takes an apostrophe only — in the singular — before nouns beginning with a vowel, as *la camera*, the room; *l'anima*, the soul; *l'eternità*, the eternity.

By the union of these articles with the prepositions *di*, *a*, *da*, *in*, *su*, *con*, the following words are obtained.

THE ARTICLE *il*.

SINGULAR.		PLURAL.		
—		—		
	<i>il</i> .		<i>i</i> or <i>i</i> .	the.
<i>di</i> - <i>il</i> ,	<i>del</i> .	<i>di</i> - <i>i</i> ,	<i>dei</i> .	of the.
<i>a</i> - <i>il</i> ,	<i>al</i> .	<i>a</i> - <i>i</i> ,	<i>ai</i> .	to the.
<i>da</i> - <i>il</i> ,	<i>dal</i> .	<i>da</i> - <i>i</i> ,	<i>dai</i> .	from the.
<i>in</i> - <i>il</i> ,	<i>nel</i> .	<i>in</i> - <i>i</i> ,	<i>nei</i> .	in the.
<i>con</i> - <i>il</i> ,	<i>col</i> .	<i>con</i> - <i>i</i> ,	<i>col</i> .	with the.
<i>su</i> - <i>il</i> ,	<i>sul</i> .	<i>su</i> - <i>i</i> ,	<i>sui</i> .	on the.

THE ARTICLE *lo*.

SINGULAR.			PLURAL.			
		<i>lo</i> .		<i>gli</i>	<i>the</i> .	
di	- lo,	della.	di	- gli,	degli	of the.
a	- lo,	alla.	a	- gli,	agli	to the.
da	- lo,	dalla.	da	- gli,	dagli	from the.
in	- lo,	nella.	in	- gli,	negli	in the.
con	- lo,	colla.	con	- gli,	coagli	with the.
su	- lo,	sulla.	su	- gli,	sugli	on the.

THE ARTICLE *la*.

SINGULAR.			PLURAL.			
		<i>la</i> .		<i>le,</i>	<i>the</i> .	
di	- la,	della.	di	- le,	delle,	of the.
a	- la,	alla.	a	- le,	alle,	to the.
da	- la,	dalla.	da	- le,	dalle,	from the.
in	- la,	nella.	in	- le,	nelle,	in the.
con	- la,	colla.	con	- le,	colle,	with the.
su	- la,	sulla.	su	- le,	sulle,	on the.

GENERAL VIEW OF THE ITALIAN ARTICLES.

	Masculine.			Feminine.		
	Articles.			Pronouns.		
	Il	Lo	L'	La	Per la	Pos- sibile.
Of the	del	della	dell'	della	del	della
To the	al	alla	all'	alla	al	alla
From the	dal	dalla	dall'	dalla	dal	dalla
In the	nell	nella	nell'	nella	nell	nella
With the	col	collo	coll'	collo	col	collo
On the	sul	sullo	sull'	sulla	sul	sullo

§ 5. The combinations of the preposition *con* with the articles, as *collo*, *colla*, *colli*, *colla*, are but rarely adopted, as they also form words of different signification; the separate words *con lo*, *con la*, *con gli*, *con le*, are preferred in the modern style of orthography. The preposition *su* may likewise be disjoined from the articles, as *su lo*, *su la*, *su gli*, *su le*.

§ 6. The article *il*, one of the plurals of *il*, is used after the preposition *per*, and before dates, as *il cinque*, *il sei di Marzo*, the fifth, the sixth of March. — The article *lo* is preferred only "in elegant writing" to the article *il* after the preposition *per*, as *per lo bene vostro*, for your good, instead of saying *per il* or *per il bene vostro*; but in common conversation it is likewise used, except in the following phrases *per lo più*, at most; *per lo meno*, for the least.

§ 7. *Per* and *per*, abbreviations of *per il* and *per i*, are also used, as *per vostro consiglio*, for your advice; *per nostri parenti*, for our relations. — In the words *dei*, *di*, *dai*, *nei*, *es*, *per*, the final *i* is often dropped, and an apostrophe placed, in its stead, as *de'*, *di'*, *dai'*, *nei'*, *es'*, *per'*.

OF THE INDEFINITE ARTICLE *uno*.

§ 8. The word *uno*, termed the indefinite article in many Grammars, answers to the English article *a* or *an*. *Uno*, is used before masculine nouns beginning with an *s* followed by another consonant, as *uno amico*, a good; *uno sprone*, a spur. — Before masculine nouns beginning with any consonant or beginning with a vowel, *uno* loses the final letter *o*, as *un cavallo*, a horse; *un libro*, a book; *un onore*, an honour. — *Uno* changes into *una* before feminine nouns, as *una camera*, a room; *una donna*, a woman; but if the feminine noun begins with a vowel, *una* drops the last letter and takes the apostrophe, as *un' anima*, a soul; *un' erba*, an herb. (a)

* EXERCISE II.

The weakness of the body shales the passions of the soul. — The world is government, f. *corpo*, m. *affetto* passion
affetti, f. *anima*, m. *mondo*, m. rei-

(c) Let the student learn by heart the declension of the three articles *un*, *un*, *una*, that he may the more easily apply them.

* In this exercise the pupil has to apply the articles before the nouns, according to their gender and number. The letter *m*. placed after a noun indicates that it is masculine; the letter *f*. signifies feminine. There is no indication of paragraphs in this exercise, because articles of different gender and number are necessarily met with in every sentence.

ed by providence. — Friendship is experienced in
 to *in providentia* *amicitia*, *f.* *of experiments*
 adversities. — The physical faculties of man are
 to *overcome* (1) *forte* (2) *facile*, *f.* *of vigorous*
 developed, strengthened, and preserved by the ele-
 ments, *robustiora* *conservatione* *ele-*
 ments, (a) respiration, and temper. — Every diffi-
 culty is overcome with patience. — Cicero says that
 cold *et aspera* *in patientia* *Cicero* *dicit* *de*
 the face is the mirror of the soul, and that the
 voice, *m.* *speech*, *m.* *action*, *m.* —
 eyes reveal the secrets of the heart. (b) —
 cold, *m.* *manifest* *apert*, *m.* *heart*, *m.*
 The writings of Cicero portray in the most live-
 ly colours the ignorance, the errors, and the
error, *m.* *ignorance*, *f.* *error*, *m.*
 uncertainty of the ancient philosophers with regard
incertum, *f.* *ancient* *philosoph.*, *m.* *regards*
 to the immortality of the soul. — An ancient
immortalis, *f.* *ancient*, *f.* *ancient*
 writer says that the Gods seldom punish wicked
scribere, *m.* *dicit* *de* *Dei* *di* *reus* *poenitentia* *in* *mon-*
 strum in this world. — Always do every thing
se *quod* *mondo* (2) *semper* (1) *semper* *con-*
 for the good of your neighbour. — The lion is
leo, *m.* *et* *propterea* *leo*, *m.* *et*
 called the king of animals. — Perugia is situated
chirona *et* *in* *animali* *et* *situata*

(a) See § 5. page 27.

(b) "Imago animi vultus est, indicat enim."

LESSON III.

APPLICATION OF THE ARTICLES.

§ 1. Whenever a noun is taken in a "general sense" although it has no article in English, it requires the article in Italian, as *la segretezza è la chiave della prudenza*, secrecy is the key of prudence. — Likewise nouns of "empires, kingdoms, countries, provinces, etc." taken in *their full extent* require the article, as *l'Italia è il giardino dell'Europa*, Italy is the garden of Europe. — But if the name of the country is preceded by a personal title, as *the King of Spain; the Queen of England*, the preposition *di* alone is prefixed to it; we must therefore say *il re di Spagna, la regina d'Inghilterra*, and not *il re della Spagna, etc.* — If there are several nouns either of the same or of different gender and number "following in succession" the article must be repeated and varied before every noun, as *ognuno ha bisogno de' consigli, dell'aiuto, e dell'esperienza altrui*, every one is in need of the advice, assistance, and experience of others.

§ 2. When a noun is taken in a "partitive sense" that is to say merely as an unspecified part or portion of anything whatsoever without limitation, the article is omitted in Italian, as *ogni cosa*

prudenza, act with prudence; *vendono zucchero e caffè*; they sell sugar and coffee. We may distinguish when the noun is indeterminate or taken in a particular sense "by observing" whether it will admit of our supplying the words *a*, *an*, *some*, *any*, *a part*, etc. For instance we can easily insert the word *some* before the word *prudenza*, in the first example, and the words *sugar* and *coffee* in the second. — We say also, *andare in chiesa, in casa, in camera, in campagna, in cucina*, etc. without the article, when we mean our usual church, house, room, etc. but if we possess several such places, and would particularise one, the article is then necessary, as *vado nella camera di mia madre*, I go into my mother's room; *nella cucina del mio vicino*, into my neighbour's kitchen.

§ 3. Nouns of "title, quality or profession" such as *re, conte, signore, dottore*, etc. followed by a christian or family name, must be preceded by an article. Thus we say *la regina Vittoria*, Queen Victoria; *il conte Ugolino*, Count Ugolino; *il signor Agapito*, Mr. Agapito; *il dottor Anselmo*, Dr. Anselmo. When however nouns of this description are put after personal names, the article is omitted, as *Elisabetta, regina d'Inghilterra*, Elisabeth, queen of England; *Michèle Scott, medico valente del secolo 13.* Michael Scott, a celebrated physician of the 13th century. — The words *signore* and *dottore* followed by a personal noun, lose their last letter *e*; thus we say *il signor Pietro*; *il dottor Giacomo*; but if they are

employed alone, they suffer then no elision, either in writing or in conversation, as *ei prego Signore*, I beg you, Sir; *chiamate il dottore*, send for the doctor. — The article is also prefixed to some names of celebrated poets and writers, and renowned individuals. This however is only done with Italians of note; thus we say *il Petrarca*, *l'Ariosto*, *il Tasso*, etc. The names of *Dante*, *Michelangelo*, *Raffaello*, are not preceded by the article, because they are christian names, but mentioning their family appellations we say *l'Alighieri*, *il Buonarroti*, *il Sanzio*.

§ 4. When a verb or an adverb is used “substantively or like a noun” it must be preceded by an article, as *è cosa lodabile il perdonare*, to forgive is praiseworthy; *il camminare è salubre*, exercise is wholesome; *ditemi il perché*, tell me why. — When the article *che* is placed before a noun immediately following another, of which it expresses “the quality, the relation, the condition” it is omitted in Italian; thus we say *Giuseppe L.^o figlio di Maria*, *regina di Scozia*, James the first, the son of Mary queen of Scotland; *Guido fornaio*, *Guido che baker*; *Macchiavello, segretario della repubblica fiorentina*, *Macchiavello, the secretary of the Florentine republic*. — But the article *che* is translated before an adjective given as a surname to a person either for his eminent or blamable qualities, as *Pietro il grande*, Peter the great; *Ginevra la bella*, *Ginevra the beautiful*; *Nerone il crudele*, *Nero the cruel*.

OF THE USE OF THE INDEFINITE
ARTICLE *UNO*.

§ 5. The article *a*, placed in English before a noun, relating to a preceding one, and expressing — profession, condition, rank, or action — is not translated in Italian, unless it expresses number; thus we say : *egli è medico di gran vaglia*, he is a physician of great skill ; *io fui prima soldato, e poi monaco*, I was first a soldier and then a monk ; *fu dichiarato pazzo*, he was declared a madman ; *io sono italiano*, I am an Italian. Likewise when a follows — such, so long, so great, etc. — it is generally omitted in Italian, but if translated, it is placed before these words ; for instance *tal numero*, such a noise ; *tanta distanza*, so long a distance ; *un sì grand' uomo*, so great a man. *A* is also omitted before titles of books, such as — a grammar, a poem, a tragedy, a treatise, a song, etc. — Italians say ; *Hamlet, tragedia di Shakespeare*, *Hamlet a tragedy by Shakespeare* ; *la donna del lago, romanzo di Walter Scott*, *the lady of the lake, a romance by Walter Scott* ; etc.

EXERCISE III.

(§ 1.) Men desire four things in their
uomini desiderano quattro cose in loro
 life; love, riches, fame, and power. — The
vita amore, m. ricchezze, f. fama, f. potere, m.
 true principles of social life are religion, laws,
veri principi, m. (1) società (2) non religione, f. leggi, f.
 agriculture, and science. — Great Britain comprises
agricoltura, f. scienza, f. Gran Bretagna comprende
 England and Scotland. — America was discovered
Inghilterra, f. Scozia, f. America, f. fu
 by an Italian. — Charles the first, king of
però Italiano Carlo — primo
 England was beheaded. — Reason is only cultivated
fu dissipato ragione, f. (1) si (2) non coltiva
 by the study and practice of virtues, arts,
da cui esercitare, m. virtù, f. arti, f.
 and sciences. (§ 2.) The abundance of things pro-
abbondanza, f. cose, f. ge-
 duces disgust. — Italy produces corn, wine, oil,
vera fertile Italia produce
 lemons, and oranges. In church one must behave
decenti, m. arresi, m. si deve recitare
 with respect and devotion. — (§ 3.) Count Ugo-
co
 lino was starved to death in the bottom of a tow-
morì di fame fondo, m. tur-
 er at Pisa. — I wrote a long letter to Signor
ra, f. scrissi lunga lettera, f.

Riccardo. — Queen Elizabeth of England reigned
regina Elisabetta regnò

forty four years. — My children, Sir, are
quarante quattro anni i miei figliuoli (§ 4.)

not born of a beggar. — Admiral Nelson died
(l') non nat — morivante ammiraglio morì

at the battle of Trafalgar. — Dante may be
battaglia, f. poet

called the fundamental stone of Italian litera-
diret (l') fondamentale (l') (l') italiano (l') lettera-

ture. — Aristotle is the painter of nature. — (§ 4.)
natara, f. pittor re natara, f.

To be angry is to revenge the offences of others
adirarsi — vendicare offesa, f. — altri

upon ourselves. — To be silent is oftentimes
apert non altri star in silenzio aprar volte

better than to speak. — Peter delle Vigne, the secretary
segretario del papato Pietro segretario

of Frederic the second, killed himself. — Giotto
Federico — uccise al ucciso da se

the famous painter, was the son of a shepherd. —
famoso pittor era figlio pastore

Peter the great was the regenerator of Russia. —
grande fu rigeneratore

(§ 5.) Solon of Athens was an orator, a poet, a
oratore filosofo fu

philosopher, a legislator, and one of the seven sages
poeta legislatore uno de' sapienti

of Greece. — I am an Italian, this is an Englishman,
Greco io sono italiano quest' inglese

and that other an American. — In London there is
questi americano Londra vi

such a variety of things, and so great a noise,
 taste can tale steeple
 that the mind gets tired and confused, and the
 die made, *f. of* statue *of confound*
 ears are deafened. — The “true Englishman” a
 terrible *f. of* massacre were eagle
 poem in honour of William the conqueror, was
 poem count Gagliano compiler *for*
 written by Daniel Foo. — The “promessi sposi” an
 write Duale
 historical romance written by Alexander Manzoni,
 (3) stories (1) romance *Alexandro*
 is amongst the most popular works in Italy. —
 for (2) più (2) popolari (1) opera, *f. of*

LESSON IV.

OF THE GENDERS OF NOUNS.

§ 1. There are two genders in the Italian language — the masculine and the feminine — which are generally distinguished by the termination of the noun.

MASCULINE NOUNS.

§ 2. Nouns of the masculine gender have the following terminations.

In *a*, as *libro*, a book; *cavallo*, a horse; except *mano*, the hand, which is feminine.

In *o*, as *domino*, curio; *strawo*, litter; except *arma*, weapon; *fame*, hunger; *sperio*, hope.

In *re*, as *colore*, colour; *dolore*, grief; except *coltre*, coverlet; *fedore*, fever; *polvere*, dust; *sore*, sore; *torre*, a tower.

In *re*, as *monte*, mountain; *ente*, a being; except *corrente*, a current; *gente*, people; *lente*, lentil; *mente*, mind; *sorgente*, source; *semente*, seed.

FEMININE NOUNS.

§ 3. Nouns of the feminine gender have the following terminations.

In *a*, as *camera*, room; *strada*, street; except some nouns of profession and title, which are masculine, as *ritrattista*, portrait painter; *paisista*, landscape-painter; *Duca*, Duke; and those of greek etymology, as *aulona*, salon; *clima*, climate; *diadema*, diadem; *fantasma*, phantom; *idiotia*, idiom; *poema*, poem; *schisma*, schism; *tema*, theme; etc.

In *i*, as *alibani*, syntax; except *abbici*, alphabet; *barbagianni*, owl; *brindisi*, toast (in drinking); *dischi*, sharp (in music); *eclissi*, eclipse; *Tamigi*, the Thames; and the noun *di*, day, with the nouns of the first five days of the week formed from that word, viz. *lunedì*, *martedì*, *mercoledì*, *giovedì*, *venerdì*.

In *ine*, as *immagine*, image; except *confine*, confine; *cardine*, hinge; *limite*, limit; *ordine*, order; *tendine*, tendon; *termine*, end.

In *one*, which in English end in *ione*, derived from the Latin, as *affluione*, affluence; *devotione*, devotion; *affezione*, affection; etc.

In *o*, as *gioventù*, youth; except *Corfù*, Corfu; *Perù*, Peru; *Cuccù*, Cuckoo.

§ 4. The following nouns may be either masculine or feminine.

<i>Aire</i> ,	air.	<i>Fuote</i> ,	fountain.
<i>Arbore</i> ,	tree.	<i>Fronte</i> ,	forehead.
<i>Carcere</i> ,	prison.	<i>Genesi</i> ,	genesis.
<i>Cenere</i> ,	ashes.	<i>Gregge</i> ,	flock.
<i>Fine</i> ,	end.	<i>Margine</i> ,	margin.
<i>Fulgore</i> ,	thunder.	<i>Trave</i> ,	beam.

The three nouns *carcere*, *cenere*, *fronte*, in the plural are feminine only.

§ 5. The following nouns change their gender according to their meaning.

<i>Drama,</i>	{	a drama.	masc.
		a drachm.	fem.
<i>Finis,</i>	{	purpose.	masc.
		end.	fem.
<i>Nux,</i>	{	walnut-tree.	masc.
		walnut.	fem.
<i>Obs,</i>	{	inkeeper.	masc.
		host, army.	fem.
<i>Trem,</i>	{	thorn.	masc.
		fear.	fem.

* EXERCISE II.

Politeness is the fruit of a good education. —
 civilitas fructus bona educatione
 Study is advantageous also to the health of the
 studio utilis per nos animis
 body. — The hand of God soon or late punishes
 corpus manus prope a tardis poenalis

* In this exercise too the paragraph cannot be indicated, on account of different translations and therefore of different genders, are unavoidably given in the same sentence.

the wicked. — Hunger makes men industrious. —

malcapito fame fa uomini industriosi

The colour of the sky of Italy gives life to pain-

colore cielo di vita pit-

ting. — Hatred is the want of vengeance. — It

odio è mancanza vendetta —

is an old axiom that idleness is the father of all

vecchio axioma che ozio padre tutti

vices. — People are more inclined to believe (b)

vedi gente è più inclinata credere

evil than good. — Reading is a great source of

male che bene lettura gran sorgente per la

instruction to the mind. — Piety is a noble senti-

istruzione di mente pietà nobile dispo-

ment of the soul. — It is easier to find a good

disegno — andare — più facile — trovare buon

portrait-painter than a clever landscape-painter. —

ritrattista che veduto pittura

The duke Valentino was killed at the siege of Vi-

duca ucciso nel assedio a mantova

ne in Spain. — The history of the schism of En-

spagna storia scisma in

gland has been written by Bernard Dovanzati, a

ghislerio è stato scritto Bernardo

florentine. — The poem of “Jerusalem delivered”

fiorentino poema la Gerusalemme liberata

by Torquato Tasso was at first much criticised. —

di fu da principio molto criticato

We will have a toast to the health of the Queen

— faremo brindisi salute regina

(b) “Evil and good” are nouns taken in a general sense. (See § 4, page 28.)

of England. — Syntax is the most difficult part
risoluto (1) più (2) di stile (1) parte
 in the study of a language. — The Thames is the
studio Regno Tempi
 river most frequented by vessels of all nations. —
fuori più solerte vanità tutto le marce
 No one can call himself happy before the last
meno più chiamarsi felice innanzi (3) estremo
 day of his life. (a) — Tears are the silent
(1) più in noi otto lagrime sono (2) tacito
 language of grief. — The cuckoo was a bird
(1) linguaggio diavolo coccia era uccello
 sacred to Jupiter. — The grecian youth were
ragno Greco (3) greco (1) giovane era
 exercised in athletic games. — Genesis is the
addizionale i (1) affetto (1) giacere giust
 most ancient historical book we have. —
(2) più (4) esilio (2) studio (1) libro che si stile
 The fear of not succeeding, often detains us from
teme elusione spazio frastuono di
 praiseworthy enterprises. — Unexperienced youths !
indole di impeto (2) inesperto (1) giovane
 always consider the end of your actions. (b) —
(3) sempre (1) guardate a più le vostre azioni

—

(a) " Ed io di quel ch'io ho letto mi accorrei ;
 Ch' innanzi al di dell'ultima partita
 Non ho mai chiamato me al nocchio " .

Petrarca (Rime 38.)

And give this answer to Orlando King of Lybia.

(b) " Parlo poco, ed uolo, poco al di del che farò " An-
 tonio perotti.

LESSON V.

OF NUMBERS OF THOUS.

The plural number of nouns of both genders is formed in Italian from the singular, generally by changing the last vowel, according to the following rules.

PLURAL OF MASCULINE NOUNS.

RULES.		SINGULAR.		PLURAL.
<i>a</i> changes into <i>e</i> , as		<i>posta</i> ,	<i>post</i> ,	<i>posti</i> .
<i>e</i>	<i>i</i> ,	<i>mare</i> ;	<i>sea</i> ,	<i>marì</i> .
<i>o</i>	<i>i</i> ,	<i>libro</i> ,	<i>book</i> ,	<i>libri</i> .
<i>io</i>	<i>ii</i> or <i>i</i> ,	<i>premio</i> ,	<i>reward</i> ,	<i>premi</i> .
<i>io</i>	<i>ii</i> ,	<i>pendio</i> ,	<i>declivity</i> ,	<i>pendii</i> .
<i>chio</i>	<i>chi</i> ,	<i>occhio</i> ,	<i>eye</i> ,	<i>occhi</i> .
<i>gio</i>	<i>gi</i> ,	<i>figlio</i> ,	<i>son</i> ,	<i>figli</i> .
<i>cio</i>	<i>ci</i> ,	<i>astuccio</i> ,	<i>case</i> ,	<i>astucci</i> .
<i>gio</i>	<i>gi</i> ,	<i>viaggio</i> ,	<i>voyage</i> ,	<i>viaggi</i> .
<i>gio</i>	<i>gi</i> ,	<i>librajo</i> ,	<i>bookseller</i> ,	<i>libraj</i> .
<i>co</i>	<i>chi</i> ,	<i>Duca</i> ,	<i>Duke</i> ,	<i>Duchi</i> .
<i>co</i>	<i>chi</i> ,	<i>feo</i> ,	<i>fig</i> ,	<i>figli</i> .
<i>go</i>	<i>gi</i> ,	<i>lago</i> ,	<i>lake</i> ,	<i>laghi</i> .

§ 1. The plural of masculine nouns, whatever their termination may be in the singular, always ends in *i*.

§ 2. The word *premio*, reward, and all the nouns ending in *io*, excepting those ending in *odio*, *glio*, *ocio*, *gio*, and *ajo*, may be written in the plural either with two *ii* or *j*; but *premio* cannot take the *j* instead of the two *ii*, because it has an accent upon the penultimate *i*; its plural therefore must have two *ii*. — *Lebrajo* and like words cannot change the *j* in the plural for the two *ii*.

§ 3. All nouns ending in *odio*, *glio*, *ocio*, *gio*, and *ajo*, form their plural by dropping the letter *o* of the singular, as in the above table.

§ 4. Nouns ending in *eo* and *go*, require an *i* in the plural, and make *arii* and *gii*, excepting *amico*, friend; *greco*, greek; *magico*, magician; *porco* pig; *asparago*, asparagus; *teologo*, theologian; and other nouns which will be learnt by practice, that make *amici*, *greci*, *magi*, *porci*, *asparagi*, *teologi*.

§ 5. There are some nouns of irregular termination, as *Dio*, God; *uomo*, man; *boe*, ox; which in the plural make *Dei*, *uomini*, *bovi*.

§ 6. Monosyllabic nouns do not admit of any alteration in their plural, as *re*, king; *di*, day; etc.

PLURAL OF FEMININE NOUNS

RULES.		SINGULAR.		PLURAL.
	—	—	—	—
a changes into e, as		<i>camera,</i>	room,	<i>camere.</i>
e	é,	<i>madre,</i>	mother,	<i>madri.</i>
o	ó,	<i>mano</i>	hand,	<i>mani.</i>
cia	ce,	<i>faccia,</i>	face,	<i>face.</i>
gia	ge,	<i>spiaggia,</i>	shore,	<i>spiagge.</i>
gia	gié,	<i>bugia,</i>	lie,	<i>bugie.</i>
ce	che,	<i>manica,</i>	sleeve,	<i>maniche.</i>
ga	ghe,	<i>stampa,</i>	her,	<i>stampe.</i>

§ 7. Feminine nouns ending in *a*, change that vowel into *e*; those which end in *e* change it into *i* in the plural.

§ 8. The terminations *cia* and *gia*, lose the *i* before the *a*, and in the plural make *ce* and *ge*; excepting *cirragia*, cherry; *franchigia*, franchise; and *provincia*, province; which in the plural make *cirraggie*, *franchigie*, and *province*. — Those nouns that have the accent on the penultimate, as *bugia*, lie, preserve the *i* in the plural.

§ 9. Nouns ending in *ce* and *ga* form the plural in *che* and *ghe* without exception.

§ 10. Nouns having the accent on the last letter do not change in the plural, as *città*, *grù*, *virtù*, *città*, *crane*, *virtue*.

§ 11. Those ending in *i* or *ie* are also invariable in the plural, as *cris*, *crisis*; *specie*, *species*; except *mogliè*, *wife*, which makes *mogli* in the plural.

§ 12. Several nouns are masculine in the singular, ending in *o*, but in the plural they may terminate either in *i* or *a*; as *ciglia*, *eye-brow*, *cigli* or *ciglia*; *braccio*, *arm*, *bracci* or *braccia*; *dito*, *finger*, *diti* or *dita*; *giocotto*, *knee*, *giocotti* or *giocotta*; *labbro*, *lip*, *labbri* or *labbra*; etc. The termination in *a* of these nouns is preferable to that in *i*. They continue to be masculine with the latter termination, but become feminine with the former. Some however end in *a* only, as *miglia*, *mile*; *pajo*, *pair*; *uovo*, *egg*; *centinajo*, *hundred*; *migliajo*, *thousand*; which are in the plural *miglia*, *paja*, *uova*, *centinaja*, *migliaja*.

EXERCISE V.

(from § 1. to § 6.) Some artists and poets have
alcuni artisti *poeti sono*
 been great friends of princes and monarchs.—
stati (N) *grandi* (N) *amici* *principi* *monarchi*
 Books are the legacies which a great genius leaves
libri sono *legato* *da* *grande ingegno* *lascia*

to the human race. — Xerxes by the advice of

(X) unus (1) genus Sers per — example

the magicians destroyed many temples of Greece.—

magi destruxit multa templa Græcia

The blind have good ears. — Human judgments

cæci auribus bonæ crederentur (1) unus (1) phœnix

are often erroneous. — The unfortunate generally

aperit. fallaci. miseri expellit d'cordiam

have neither friends nor enemies. — A town

non habet ut amicos ut nescit atq.

contains bakers, tailors, shoemakers, bricklayers,

coquæ fornares sartores calcearii murarii

booksellers, watchmakers, and all the other trades

librarij orologiarij latij atq. omnia

necessary for the different uses of life. — Amongst

omnibus (1) diversis (1) ut pro

the pagans gifts calm men as well as Gods.

pagani dona placant (X) unus (1) ei (X) comes Dio

— Rome was at first governed by seven kings. —

se de principibus governata et

(from § 7. to § 12.) Women are created to be the

denique creantur per viros

companions and not the slaves of men. — Hospitality

comparatur non abstinere capitalibus

and slaughtering are the first duties imposed by Ma-

stemusque primi domus dispositi Ma-

homæ. — Geese were destined by providence

anæs eis ferant (2) destinatis (1) providentiæ causis

to save the Capitol. — From good laws spring

sapientia Compilatio leges leges erigunt

wise men. — The face contains the forehead, the

(2) augi (1) facies cervice fronte

synchronous, the eyelids, the eyes, the nose, the lips,
simultáneo *palpebras* *oculos* *naso* *labios*
 the mouth, the cheeks, the chin, and the ears. —

boca *quijadas* *mentón* *orejas*
 One lives better in provinces than in haisterous
se vive mejor en provincias que en las
 capitals. — A famous English poet says that love
capitales *amador* (2) *inglés* (1) *poeta dice* *que*

has twenty pairs of eyes. — During the pestilence
he *veinte* *pares* *oculos* *durante* *pestilencia*
 at Florence, hundreds and thousands died eve-
en *Florenza* (3) *cientos* (3) (4) *muchos* (1) *mueren* *por*
 ry week. — Tell one of the principal towns (of

relacionada *Firenze* *una* *principal* *ciudad*
 ancient Etruria), is ten miles distant from
antigua (3) *dici* (3) *millas* (1) *distante*

Rome. — The wives of the Indians often kill
muchas *Indias* *muere* (1) *suavemente*
 themselves after the death of their husbands. —

(1) *si* *depo* *si* *lora* *mueren*
 There are two kinds of friendship, one true and
si *dos* *son* *dos* *especies* *amistades* *una* *vera*
 sincere, the other false and interested. —
falsa (4) *otra* (1) *falsa* (3) (3) *interesada*



* LESSON VI.

OF ADJECTIVES.

§ 1. All adjectives in Italian must agree in gender and number with the substantives, to which they relate, though in English adjectives never change.

§ 2. Italian adjectives generally end in *o* and *a*. Those ending in *o*, change that letter into *a* for the feminine, as *libro buono*, a good book; *camera buona*, a good room. — Those ending in *a* keep the same termination for both genders, as *uomo felice*, a happy man; *donna felice*, a happy woman. — With regard to the formation of the plural of adjectives, the same rules are followed as those already given for forming the plural of substantives according to their termination in the singular.

§ 3. When an adjective qualifies two substantives of different gender and number, the adjective agrees with the nearest to it, as in the following examples; *il lavoro è la spina impigrita*, the labour

* Beginning from this exercise the verbs are given in the indicative mood, and are to be translated by the student, by determining first the tense of the verb and then looking at the conjugation to which it belongs, but when they are irregular or difficult the proper translation is given under the English verb.

and expense employed; *il tempo è in speranza perduta*, the time and the hopes lost. — If an adjective relates to two substantives both of the singular number, and is separated from them by a verb in the plural, that adjective must be plural and agree in gender with the substantive nearest to it, as *la speranza ed il timore sono inseparabili*, hope and fear are inseparable.

§ 4. Adjectives in Italian may be put either before or after a substantive. Adjectives expressing — colour, shape, taste, nationality; those derived from verbs and those used to indicate the qualities of the mind, the state of the health, the air, or the weather — are generally placed after the substantives, as *un vino rosso*, a red wine; *una scatola rotonda*, a round box; *una brezza amara*, a bitter draught; *i negozianti inglesi*, the English merchants; *l'aria umida*, the damp air; *la salute rovinata*, the ruined health. There are however some adjectives upon whose position before or after the substantive the entire meaning of the sentence depends, and to which it is necessary to pay particular attention; for instance *un povero uomo*, an honest man; *un uomo galante*, a gallant; *un gentiluomo*, a gentleman; *un uomo gentile*, a man of nice manners; *una cosa certa*, a sure thing; *una cosa cosa*, a certain thing or affair in an indefinite sense.

§ 5. Some adjectives as *grande*, *bello*, *santo*, *buono*, *alcuno*, are shortened into *gran*, *bel*, *san*,

un, una, before masculine nouns beginning with a consonant; except those beginning with *x* or with *s*, followed by another consonant. Thus we say *un gran teatro*, a large theatre; *un bel cavallo*, a beautiful horse; *San Giorgio*, Saint George; etc. The adjective *grande* is shortened before nouns of both genders as *un gran palazzo*, a large palace; *una gran sala*, a large hall.

ADJECTIVES OF QUANTITY.

<i>Molto,</i>	much, or very.
<i>Tanto,</i>	so, so much, so long, so great, so far.
<i>Quanto,</i>	how, how much, how long, how great.
<i>Alquanto,</i>	as much, as great, as long.
<i>Troppo,</i>	too, too much.
<i>Poco and alquanto,</i>	few, or little.

§ 6. These adjectives are subject to the same variations as the adjectives of quality. If they are followed by — a substantive — they must agree with it in gender and number, as *molto pane*, much bread; *molto carne*, much meat; *troppi uomini*; too many men; *troppi donne*, too many women. But if followed by — an adjective of quality — they are invariable, and retain the same masculine form, being then merely adverbs, as *una giovane molto bella*, a very handsome girl; *la camera è troppo grande*, the room is too large.

§ 7. The english expression "a little" may be translated by *alquanto*, or *un poco*, before an adjective, as *alquanto oscuro*, or *un poco oscuro*, a little dark; and by *alquanto di*, or *un poco di*, before a substantive, as *alquanto di tempo* or *un poco di tempo*, a little time. But if "little" is not preceded in English by a, it is then an adjective and must agree with its substantive, as *poco paziente*, little patient; *poco lavoro*, little work. The word "few" is translated by *alcuni*, when preceded by a, and by *pochi* when alone, and must both agree with their substantives, as *alcuni giorni*, a few days; *alcune persone*, a few persons; *pochi uomini*, few men, *pochi ora*, few hours.

EXERCISE VI.

(§ 1. 2. 3.) The ancients had customs and manners quite different from the moderns. — *Cleanliness del fusto diavro moderno pulitura*
nessa and exercise are useful to the health. — (§ 4.)
essiale avere gloriato aniti
 Blue eyes, light hair, a fair complexion, are the common types of the natives of the north. — There
tipi abitanti attenzione di

(a) Imperfect tense.

are some sincere and (openhearted) persons who say
delle frasse aperte indole che dico-

all that they think. — Penitence is the in-
no fatto di che — penitente penitente —
 comparable companion of sorrow. — (He who) is an ho-
parabile compagno caraffa che ge-
 nest man is not afraid of the rigour of the laws. —
lento — non temerai — rigore legge

(§ 5.) A good wife is a great treasure. — Saint
grande scudo

Patrick is the ancient protector of Ireland, and Saint
Patruccio antico Irlanda

George of England. — (§ 6.) The rich have many
Giorgio Inghilterra molti

friends. — Minos was a king of Candia, of very
Minos p. l. (a) —

great wisdom, and of as much valour. — Exile
grandissima cosa valore esilio

is very grievous to an old man. — O man, so many
cosa doloroso vecchio o uomo tanto

honours and riches cannot rescue thee from
— tanto ricchezze non possono risentirti

the scythe of death! — He who is too cautious,
fulco chi troppo teme

or too sophisticated often falls into deception. —
— sofisticato (2) spesso (1) cadere in inganno

(§ 7.) With a little attention the most difficult
(2) più (2) difficile

things become easy. — Little study, little progress. —
(1) non disinganno facile progresso

A few days or a few weeks do not suffice to see
giorno settimane bastare per ve-

(a) Perfect tense.

Remar. — (§ 8.) Very often it happens that
noi *noi* *noi* *noi* *noi* *noi* *noi* *noi* *noi* *noi*
 we dream what we desire. — Proud men ! more
di *superbia* *di* *di* *di* *di* *di* *di* *di* *di*
 humanity and less pride; more clemency and more
umanità *meno* *orgoglio* *più* *clemenza*
 love to your neighbour, and less avarice. —
di *più* *amore* *meno* *avarizia*

LESSON VII.

OF COMPARATIVE ADJECTIVES.

COMPARATIVES OF SUPERIORITY AND INFERIORITY.

§ 1. The comparative adjectives, expressing either superiority or inferiority, are formed in Italian by putting the adverbs *più*, more, or *meno*, less, before the positive adjective; as *chiaro*, clear; *più chiaro*, clearer; *bello*, beautiful; *meno bello*, less beautiful. In English these comparatives are followed by the conjunction *than*, which in Italian is translated by *di* or *che*.

§ 2. *That* is translated by *di* before — a proper noun, — as *Socrate fu più sapiente di Platone*, Socrates was more learned than Plato; before — a pronoun, — as *voi siete più ricco di me*, you are

richer than me, before—a substantive,—as *la natura è meno variabile dell'uomo*, nature is less changeable than man; before—a demonstrative adjective,—as *chi è più reo di quest'uomo?* who is more guilty than this man? before—a possessive adjective,—as *vostra moglie è più bella della mia*, your wife is more handsome than mine; before—a numeral adjective,—as *mi costa più di duecento lire*, it cost me more than two hundred pounds.

§ 3. *Then* is translated by *che* between—two substantives—as *tal più forte che la forza*, art is more powerful than strength; between—two adjectives—as *vi son più poveri che ricchi*, there are more poor than rich; between—two verbs in the infinitive mood—as *è più facile distruggere che ristipare*, it is easier to destroy than to restore; before or between—two adverbs,—as *è meglio tardi che mai*, better late than never; and when it precedes—a noun governed by a preposition—as *sto meglio in città che in campagna*, I am better in town than in the country.

§ 4. *Then* is translated by *che* *non* or *di quello che*, when that part of the sentence preceding it does not contain a negative, and when the verb following is not in the infinitive mood, as *sto meglio che non* (or *di quello che*) *state voi*, I am better than you are; *egli vi ama più che non* (or *di quello che*) *credete*, he loves you more than you believe.

§ 5. *Then* is also translated by *che*, in all the cases established in the — second paragraph — when requisite to avoid the indelegant repetition of *di* or *del*, or when an emphatic comparison is necessary, since the word *di* would then appear too weak, as *egli è più valente che il medico del vostro amico*, he is more clever than your friend's doctor; *colui più una mia parola che cento vostri*, a word of mine is more powerful than a hundred of yours.

§ 6. Some adjectives, like *buono* good; *cattivo*, bad; *grande*, great; *piccolo*, little; are irregular in the comparative; they make *migliore*, better; *peggiore*, worse; *maggiore*, greater, and *minore*, less; although one can equally say *più buono*, *più cattivo*, *più grande*, *più piccolo*. — When *better* and *worse* are adverbs they are rendered by *meglio* and *peggio*, and not *migliore* and *peggiore*, as. *è meglio far inviti che pini*, it is better to inspire envy than pity.

COMPARATIVES OF EQUALITY.

<i>Si</i> ,	<i>come</i> ;	} as or so, so well, as.
<i>l'oi</i> ,	<i>come</i> ;	
<i>Tanto</i> ,	<i>quanto</i> ;	so or as much, as well, as.
<i>Quanto più</i> ,	<i>tanto più</i> ;	the more, the more.
<i>Quanto meno</i> ,	<i>tanto meno</i> ;	the less, the less.
<i>Tale</i> ,	<i>quale</i> ;	such, as.

7. The english words "so ... as; so much ... as" expressing a comparative of equality in a sentence,

are translated in Italian by *così* followed by *come*, as *egli è così ricco come voi*, he is so rich as you. Instead of using *così . . . come*, we can also make use of *tanto* followed by *quanto* ; and say *egli è tanto ricco quanto voi*. The first terms *così* and *tanto* may also be omitted, when the second term, as in this example, precedes a pronoun or any other subject, *egli è ricco come* (or *quanto*) *voi*.

§ 8. If *tanto* is immediately followed by *quanto*, the former is omitted, unless the sentence requires—an emphasis,—as *io vi attenderò (tanto) quanto vi sarà a grado*, I will wait for you as long as you like. — When *tanto* and *quanto* are applied to substantives, they must agree with them in gender and number, as *ho tanto denaro quanto a' vostri voi*, I have as much money as you have ; *ho tanti amici quanti a' vostri voi*, I have as many friends as you have.

§ 9. " The more — the more ; the less — the less ; " are translated *quanto più . . . tanto più* ; etc. as *quanto più ti guardo, tanto più mi piace*, the more I look at it, the more I like it. In familiar conversation *quanto* and *tanto* may be left out, as *più lavora, meno guadagna*, the more he works, the less he gains ; but this omission is not allowed in a correct style of writing.

§ 10. *Tale* followed by *quale*, if the object to which they relate is plural, must be plural too,

thus *talé . . . qualé*. — The word *tale*, employed instead of *se* before an adjective, is translated by *si* or *così*, as *un sì bel quadro*, or *un quadro sì bello*, such a beautiful picture; *un così malvagio uomo*, such a wicked man. From these examples we see also that the English preposition *a* between *tale* and the adjective, is placed in Italian before *si* or *così* (see § 5. of the third lesson p. 32.) — *Tale* is also translated by *tanto*, when it is used instead of *so great*, *so much*, as *tanto onore*, such or so much honour; *tanta quantità*, such or so great a quantity.

EXERCISE VII.

(§ 1. 2.) The simplicity of nature is more agreeable than all the embellishments of art. — No Roman emperor was more cruel than Nero. —

(1) (1) (p. A.) *Nero*
People eating meat are stronger and more active
sono de mangiar carne forte attivi
than those who do not eat any. — Homer lived
più che non (O) sono (O) no Omero che
more than eight hundred years before the vulgar
otto cento avanti
era. — (§ 3.) Men value riches more than ho-

no *amano (O) ruba* (1)
nours. — Calamity is more inclined to invent than
richiede facilitare

is exaggerate. — The Roman people in its first cen-
cent

turies was more warlike than literary. — (§ 4.)

(p. 1.) armigero letterato

A man often seems to be older than he is. —

(Discreto) (1) sembra — — —

The Italian language is more difficult than is believ-
ed di cred

ed. — (§ 5.) No one has greater love than

nessuno (2) (1) ama

he who gives his own life for his friends. —

quello che dà la sua vita per i suoi amici

Man has no property more precious than his own

nessun oggetto più prezioso di tutto

heart. — (§ 6.) Science makes men better. —

l'educazione ci rende

It is better to inspire envy than compassion. —

— per

(§ 7.) The earth is not so great as the sun. —

(2) (1) non

Nothing is so dear to man as (his own) children. —

nulla costa il suo figliuolo

(§ 8.) Nothing delights so much as sincere and sweet

non vi è cosa che diletti una

friendship. — There are as many opinions as

vi opinioni

men's heads. — (§ 9.) The more we study, the

più studiamo più abbiamo

more we learn. — The more lions appear horrible,

più appaiono orribili

the more beautiful they are. — (§ 10.) True phi-

(2) — (1) vero

Joseph is to see things such as they are. — Who
 sconosce could not *non* *che*
 would not be astounded on seeing such a wonderful
 — — *incomparabile* and *mirare*
 building as the Vatican! —
edipis *Faticose*

LESSON VIII.

OF SUPERLATIVE ADJECTIVES.

§ 1. The superlative adjectives are divided into — absolute and relative. — The superlative *absolute* does not relate to any object of the same class, and is formed by changing the last vowel of the adjective into *issimo*, as *bello*, *bellissimo*, very beautiful; *bueno*, *buenissimo*, very good. This superlative may also be expressed by the words *molto*, much, or *assai*, very, before the positive adjective, as *assai bello*, *molto buono*, very beautiful, very good.

§ 2. Adjectives in *co* and *go* change those terminations into *chissimo* and *ghissimo* for the superlative, as *poco*, *pochissimo*, very little; *large*, *larghissimo*, very broad. The duplication of an adjective has sometimes the same force as a superlative, as *pian piano*, very slowly; *forte forte*, very loudly; but is generally used only in a familiar style of conversation.

§ 3. Some adjectives, such as *largo*, *cattivo*, *grande*, *piccolo*, respecting which we have already spoken in the preceding lesson § 6. p. 54, make their superlative *largo*, *piccolo*, *maximo*, *minimo*. We may however also say *largissimo*, *cattissimo*, *grandissimo*, *piccolissimo*, which last forms are more commonly used, and generally adopted both in writing and speaking. The irregular forms are used when it is requisite to give the superlative more emphasis, for instance *un tempo pessimo*, a very bad weather; *un libro ottimo*, a very good book.

§ 4. Those adjectives ending in *re* or *ro*, change their last syllable into *errimo*, and not into *issimo*, thus preserving the original latin termination. These adjectives are *severe*, *acido*; *celebre*, *celebrato*; *integro*, *upright*; *misero*, *miserable*; *salubre*, *wholesome*; whose superlative absolute is *severissimo*, *celeberrimo*, *integerrimo*, *saluberrimo*.

§ 5. The "relative superlative" so called because it denotes the highest degree of quality, in an object or person, as compared with other objects, or persons, of the same description, is formed by prefixing to the adjective the adverb *più*, preceded by the article, as *il più ricco*, the richest; *il più dotta*, the most learned. This superlative requires the preposition *di* after it, and not *in*, as in English; thus we say *la più bella donna di Firenze*, the most beautiful woman in Florence; *il più valente medico della città*, the most skillful doctor in

the town. When this superlative is placed *after* the substantive, the article must not be repeated; we must therefore say *il medico più valente*, and not *il medico il più valente*, as the article preceding the substantive, is enough to give the adjective the superlative degree.

§ 6. If the relative superlative falls upon one of those adjectives, that have an irregular superlative, already alluded to in § 3d, it is then formed by prefixing only the article, without the word *più* before the irregular comparative, and therefore we will say *il maggiore de' suoi nemici*, thy greatest enemy; *il suo peggiore difetto*, thy worst defect.

EXERCISE III.

§ 1.) The study of languages is very useful and agreeable. — Benvenuto Cellini wrote his own *distinction* *around his stove*

life, which is a very curious work, and is proper *etc etc* — *curious* —

full of remarkable and characteristic facts. — (§ 2.)

(*Remarkable*) (*Remarkable*) (*Life*)

Craesus was a very rich king of Lydia. — Formerly

Craes (*p.L.*) *Lydia* *after the*

the journey from Rome to London was very long. —

singler

(*sup.L.*)

(§ 3.) It is the duty of every one to keep him-

—

close *manners*

self in very good health. — It is a very great mis-
 fortune not to know oneself. — (§ 4.) Many places
 which are now infested with unwholesome air,
 — — — (1)ora (1)opale de mofano
 were formerly very wholesome — Cimabue was a
 (im.) alio uolte uolente (p.)
 very celebrated painter of the thirteenth century. —
 (§ 5.) Cicero was the most eloquent orator amongst
 the Latins and Demosthenes amongst the Greeks. —
 Aesop, a phrygian, the most celebrated fabulist
 of ancient times, was a slave in the service of the
 philosopher Xanthus. — Music, says Pope, can charm
 the fiercest grief, and disarm the severest rage of
 fate. — The language of a people is the most im-
 portant monument of its history. — Ezzelino (a) was

(a) Ezzelino [de Romano], the lord of Padua, Verona, and Vicenza, was born in 1171. He is among the most wretched tyrants recorded by history. On account of his horrible cruelties, a crusade was preached against him, and he was defeated by the allied forces of several petty lords of Italy on the 17th of September 1229. He was taken prisoner to Susona, where he died in consequence of his wounds.

one of the most horrible and cruel tyrants in the middle age. — (§ 6.) Inconstancy is the worst of ^{virtues} ^{inconstancies} evils. — The best acquirement a man can have is ^{virtue} ^{gentle} ^{the} ^{peace} to be courteous and obliging. — Wine and gambling ^{excess} ^{guilt} are our greatest enemies. —
il faut

LESSON IX.

OF NUMERAL ADJECTIVES.

CARDINAL NUMBERS.

ORDINAL NUMBERS.

1	<i>Uno.</i>	1st.	<i>Primo.</i>
2	<i>Due.</i>	2d.	<i>Secondo.</i>
3	<i>Tre.</i>	3d.	<i>Terzo.</i>
4	<i>Quattro.</i>	4th.	<i>Quarto.</i>
5	<i>Cinque.</i>	5th.	<i>Quinto.</i>
6	<i>Six.</i>	6th.	<i>Sesto.</i>
7	<i>Sette.</i>	7th.	<i>Settimo.</i>
8	<i>Otto.</i>	8th.	<i>Ottavo.</i>
9	<i>Nove.</i>	9th.	<i>Nono.</i>
10	<i>Dieci.</i>	10th.	<i>Decimo.</i>
11	<i>Undici.</i>	11th.	<i>Undecimo.</i>
12	<i>Dodici.</i>	12th.	<i>Dodicesimo.</i>

13	<i>Tredici.</i>	13th.	<i>Decimo terzo.</i>
14	<i>Quattordici.</i>	14th.	<i>Decimo quarto.</i>
15	<i>Quindici.</i>	15th.	<i>Decimo quinto.</i>
16	<i>Sedici.</i>	16th.	<i>Decimo sesto.</i>
17	<i>Diciotto.</i>	17th.	<i>Decimo settimo.</i>
18	<i>Diciotto.</i>	18th.	<i>Decimo ottavo.</i>
19	<i>Diciannove.</i>	19th.	<i>Decimo nono.</i>
20	<i>Venti.</i>	20th.	<i>Ventesimo.</i>
21	<i>Ventuna.</i>	21st.	<i>Ventesimo primo.</i>
22	<i>Ventidue.</i>	22th.	<i>Ventesimo secondo.</i>
23	<i>Ventitré, etc.</i>	23th.	<i>Ventesimo terzo.</i>
30	<i>Trenta.</i>	30th.	<i>Trentesimo.</i>
40	<i>Quaranta.</i>	40th.	<i>Quarantesimo.</i>
50	<i>Cinquante.</i>	50th.	<i>Cinquantesimo.</i>
60	<i>Sessanta.</i>	60th.	<i>Sessantesimo.</i>
70	<i>Setanta.</i>	70th.	<i>Settantesimo.</i>
80	<i>Ottanta.</i>	80th.	<i>Ottantesimo.</i>
90	<i>Novanta.</i>	90th.	<i>Novantesimo.</i>
100	<i>Cento.</i>	100th.	<i>Centesimo.</i>
1000	<i>Mille.</i>	1000th.	<i>Millesimo.</i>

§ 4. All cardinal numbers are invariable in Italian, except *uno, one; mille, thousand; un milione, a million.*—*Uno*, the numeral adjective, always agrees with its substantive, and is subject to the same variations as the indefinite article *uno*, of which we have spoken in the second lesson § 8. p. 26.—*Mille* makes *mila* in the plural; thus we say *due mila*, *tre mila*, *etc.* and *milione*, in the plural, changes *e* into *i*, as *quattro milioni*, *cinque milioni*.

§ 2. The article *a* placed in English before *hundred* and *thousand*, is omitted in Italian, as *cento volte*, a hundred times; *mille uomini*, a thousand men; but it is required before millions, as *un milione di lire*, a million of pounds. — No conjunction is placed in Italian between numbers as in English; thus we say *cinque mila seicento trenta sei*, whilst in English the conjunction *and* is always put before the last number expressing the tens, *five thousand six hundred and thirty six*.

§ 3. *Hundreds* and *thousands* are translated by *centaja* and *migliaja*, for instance; *accorrono d'ogni parte a centaja*, a *migliaja*, they come from all sides by hundreds, by thousands. These words are also used in the singular number, preceded by the numeral adjective *uno*, as *un centajo d'anni*, a hundred years; *un migliajo di libri*, a thousand books. — In English inferior numbers are sometimes placed before superior ones, as *three and twenty*, *four and twenty*; but in Italian this is never the case, and therefore we must always say *venti-tre*, *ventiquattro* etc.

§ 4. The ordinal numbers agree in gender and number with the nouns to which they relate, as *la prima settimana*, the first week; *il quarto giorno*, the fourth day. — The ordinal numbers, after names of kings, princes, and other nouns to which they are applied, are preceded in English by the article *the*, which is omitted in Italian; thus we say, *Fe-*

deriva secondo, Frederic the second; *libro quarto*, book the fourth; *capitolo sesto*, chapter the sixth.

§ 5. The cardinal numbers are used for the days of the month, except for the first. The preposition *on*, employed in English before the day, is omitted in Italian, and the masculine article alone is used, generally in the plural, but sometimes preceded by the preposition *a*. The plural article *li* is used in preference to *i*; (see § 6. of the second lesson p. 25.) we therefore say *ai* or *li* *quindici di Maggio*, on the 15th of May; *il primo di Agosto*, on the first of August.

§ 6. To indicate the age of persons, the verb *avere* is generally used in Italian, as *ho trent'anni*, I am thirty years old; but sometimes also the verb *essere* *di*, as *egli era di quarant'anni d'età*, he was forty years old. The word *anni*, years, is never understood as in English.

§ 7. The conjunction *e*, and, is put after *tutti*, when followed by a cardinal number, as *tutti e tre*, *tutti e quattro*, all three, all four. We may say also *tutti tre*, *tutti quattro*, without the conjunction *e*, but this form is — less prevalent. —

§ 8. *Ambo*, *ambè*, *ambo*, *ambidue*, *entrambi*, signifying both, require the article between them and the substantive, as *ambo* or *ambè* *le mani*, both the hands; *ambo* or *ambè* *i fratelli*, both the brothers.

The word *andré* is used for both genders. — To indicate a successive distribution of things, as *two by two, four by four*, etc. the preposition *a*, to, is used in Italian before each of the numbers; thus we say *andré a due a due, a tre a tre*, etc. go two by two, three by three.

§ 9. The english expressions "two months ago, three years ago etc." are translated *due mesi fa, tre anni fa*, etc. — "Every other day, every three days;" is translated *ogni due giorni, ogni tre giorni*; "in a fortnight," *in quindici giorni*; "this day week," *oggi a otto*; "monday week," *lunedì a otto*. — The usual formula of multiplication in Italian is *tre via tre nove*, three times three are nine; *quattro via cinque, cinque via sei*, etc. — In speaking of shares or of the interest of money the numbers are to be followed by the preposition *per*, as *dieciante per ciascuno*, two hundred each; *il tre o il quattro per cento*, three or four per cent.

§ 10. In mentioning the hours of the day, it is customary to say *è l'una*, it is one o'clock; *sono le due, le tre, le quattro*, etc. although it would be correct to say, *sono le ore quattro, è un'ora*. The former expression is more used in common conversation. "At four, at five in the morning, or in the evening" is translated *alle quattro, alle cinque della mattina or della sera*. Italians use the preposition *di* instead of *in*. — The word *mezzo*, half, when placed before a noun, agrees with it in gender, but,

when placed after it, remains invariable. The english article *a*, between *half* and the noun, is omitted in Italian; thus we say *mezz'ora*, half an hour; *mezzo libbro*; half a pound; *un' ora e mezzo*, an hour and a half; *una libbra e mezzo*, one pound and a half.

The following phrases will show how to express in Italian the different divisions of time.

<i>Le nove,</i>	nine o'clock.
<i>Le nove e un quarto,</i>	a quarter past nine.
<i>Le nove e mezzo,</i>	half past nine.
<i>Le nove e tre quarti, or</i> <i>un quarto prima delle</i> <i>dici, or le dieci meno</i> <i>un quarto.</i>	three quarters past nine, or a quarter to ten.
<i>Fra mezz'ora,</i>	in half an hour.
<i>Ad un' ora in punto,</i>	at one o'clock precisely.
<i>A mezzo giorno, or alle</i> <i>dodici,</i>	at twelve o'clock.
<i>Un quarto, mezz' ora, or</i> <i>tre quarti dopo mezz-</i> <i>zo giorno,</i>	a quarter, half past, three quarters past twelve.
<i>A mezzanotte,</i>	at midnight.
<i>Un quarto, mezz' ora, or</i> <i>tre quarti dopo mezzan-</i> <i>otte,</i>	a quarter, half an hour, three quarters past midnight.

EXERCISE II.

(§ 1. 2. 3.) Men are fit for a thousand things. —

homines apti sunt

Dante (was born) at Florence in the year one thousand
anno

two hundred and fifty five; he was fourteen times
quatuordecim ambassador, and once prior of the republic. — The
ambasciatore *semel priore*

fear of being thought pose, has been the ruin of hun-
timore *reputari* *ruina*

dreds. — (§ 4.) The population of Venice at the
Populus

end of the seventeenth century amounted to about
extrema *millia* *(ind.)* *circiter*

two hundred thousand souls. — In the time of Ho-
tempore *Or-*

merius the third arose the order of Saint Francis,
oritur *ordo*

in one thousand two hundred and twenty eight. —

(§ 5.) Bonaparte died on the fifth of May one thou-
sand eight hundred and twenty one. — The cele-
bellum *decidit* *sorte*

brated battle of Waterloo, which decided the lot
of Napoleon, took place on the eighteenth of June

Napoleonis sorte *largo*

one thousand eight hundred and fifteen. — (§ 6.)

Tasso was twenty two years old, when he began
attulit — *con-*

his great poem of "Jerusalem delivered." —
 viare 2 Ia Gerusalem liberata

Anthony Cooper, the friend and pupil of Locke, when
 defunct discipulo 2

eleven years old, already understood greek and
 (Xpistis (1) / interprete 2 grece

latin very well. — (§ 7. 8.) Horatius killed the
 (3) / multis 2 Crassus uxoris fudit

three brothers Curstii. — Jacob married both
 Tarenti Glauclie uxores

the daughters of Lahai. — The soldiers who for-
 pphuscula Labani 2 2 2 2

merly marched two and two, now march four and
 2 2 2 2 2 2 2 2

four.— (§ 9.) Five centuries ago the enemy was
 (5) (1) / 2 (3) / 2

opposed only with courage and strength of the arm. —
 (1) / 2 2 2 2 2 2 2 2

How many presumptuous men do not even know
 quod 2 2 2 2 2 2 2

that twice two are four. — (§ 10.) What is a'clock
 2 2 2 2 2 2 2 2

now? It is nine, (more than that,) It is a quar-
 2 2 2 2 2 2 2 2

ter past nine; (I will set out) at eleven; you
 2 2 2 2 2 2 2 2

(must be) here in half an hour, and (every thing)
 2 2 2 2 2 2 2 2

must be ready at half past ten.
 2 2 2 2 2 2 2 2

LESSON X.

OF AUGMENTATIVES AND DIMINUTIVES.

OF AUGMENTATIVES.

1. It is a peculiarity of the Italian language to give different terminations to nouns, which either increase or diminish their quality, value, or size. In English they cannot be expressed otherwise than by applying the adjectives *large*, *little*, &c. to the substantives. The augmentative terminations are the following.

One, expressing — largeness and greatness — it is applied to nouns by changing their last letter into that termination, as *libro*, *librone*, a large book; *piede*, *pièdono*, a large foot. Feminine nouns assuming this termination, become masculine, as *stanza*, *un amirone*, a large room, *una sedia*, *un sedione*, a large chair.

Ono and *osso*, giving an idea of — strength and vigour — as *un giovine*, a vigorous young man, *un frate*, a robust big monk. By changing the final *e* into *a*, these terminations become feminine, as *una giovine*, a vigorous young woman.

Aceto, *aceto*, and *aceto*, the former expressing — badness, ugliness, and contempt, — as *un cacal-*

lucio, a pretty horse; the two latter expressing — absolute contempt — as if *popolano*, the populace, an *giovinotto*, a squandering young man. They are applied to feminine nouns by changing the final *e* into *a*, as *una cameraccia*, an ugly room. We say also *giallastro*, yellowish; *rossastro*, reddish; *verdastro*, greenish, from which we see that adjectives likewise sometimes assume such terminations.

OF DIMINUTIVES.

§ 2. The following are the terminations for the diminutives, which are applied to nouns by changing their last letter into one of them, and they become feminine by changing the final *o* into *a*.

Iuo, etto, etta, expressing — littleness, grace, and tenderness — as *uccello*, *uccellino*, a nice little bird; *giardino*, *giardinello*, a little garden; *contadino*, *contadinello*, a young peasant. Feminine nouns, assuming the termination *ino* — generally — become masculine, as *la tavola*, *il tavolino*, the little table; *la carrozza*, *il carrozзино*, the little carriage.

Uccio, uccio, ucciuolo, expressing — littleness, contempt, but sometimes grace — as *paesucolo*, a little village; *un occhietto*, a mischievous little eye; *un omicciuolo*, a little contemptible man.

§ 3. We have also many other terminations which modify nouns in various ways, and others which can be applied only to certain nouns and not to all according to custom and euphony. We will not treat

of them in this elementary grammar, in order not to encumber the mind of the student with too great a quantity of rules. The following list of nouns will show in how many other ways a noun may be modified in Italian; the student must learn them well by heart, leaving to practice and longer study, the complete knowledge of them and their application. They are the following.

<i>Cane,</i>	{	a little dog.
<i>Cagnolo,</i>		
<i>Cagnolino,</i>		
<i>Cosetta,</i>	{	a little thing.
<i>Cosella,</i>		
<i>Casipola,</i>		
<i>Fraticello,</i>		a little house.
<i>Fiorellino,</i>		a poor little old monk.
<i>Farfante,</i>		a little flower.
<i>Farfante,</i>		a little rogue.
<i>Ladronello,</i>		a little thief.
<i>Ladro,</i>		a bad book.
<i>Ladroncello,</i>		a little bad book.
<i>Nauicella,</i>		a little vessel.
<i>Onicciuolo,</i>	{	a little contemptible man.
<i>Onicciotto,</i>		
<i>Onicciottolo,</i>		
<i>Panzotto,</i>		a little mad cap.
<i>Terricciuolo,</i>		a miserable small town or village.
<i>Torricella,</i>		a little tower.
<i>Vicchiarello,</i>		a poor little old man.

§ 4. Adjectives also as well as adverbs may sometimes modify their expression by changing their terminations, as we see in the following examples.

<i>Bene,</i>	<i>benico,</i>	pretty well.
	<i>beneno,</i>	very well.
<i>Care,</i>	<i>carino,</i>	dear, lovely.
<i>Cattivo,</i>	<i>cattivello,</i>	rather naughty, roguish.
<i>Grande,</i>	<i>grandicello,</i>	rather large or tall.
<i>Ignorante,</i>	<i>ignoranteo,</i>	a very ignorant man.
<i>Lungo,</i>	<i>lunghetto,</i>	rather long.
<i>Poco,</i>	<i>pochino,</i>	very little.
	<i>pochetto,</i>	
<i>Piano,</i>	<i>pianino,</i>	rather slowly, gently.
<i>Rosso,</i>	<i>rosaccio,</i>	reddish.
<i>Triste,</i>	<i>tristarello,</i>	rather malicious.
<i>Tanto,</i>	<i>tantino,</i>	very little.
<i>Vermiglio,</i>	<i>vermicchio,</i>	finely vermillion. *

INDEX

(§ 1.) He thought to frighten me , by throw-
 ing a large stone into the well . — In this large
 garden . —

(20) Let the student learn, by memory all the representatives and derivatives which have been given in this lesson. By so doing he will retain a good many of them, and he will acquire facility in forming others.

Abstract

room we will place all our merchandize. — Give
 orders — *riprensivo fatto le nostre mercanzie* *davanti*
 me that large book you were reading this morn-
 — *quel che tu leggevi* *questa mat-*
 ing. — I met a stout old man on the road,
uno *imbarbato* *vecchio* *strolca*
 who pointed me out your residence. — A
che *(l'adducere)* *(l'ho)* *la vostra dimora*
 stout young man was waiting for me at the door
placido *(l'aveva)* *(l'appare)* *(l'ho)* *al*
 of the castle. — This race of monstrous ugly birds
questi *monstruosi* *uccelli*
 (build their nests) upon those mountains. — Dante
di assidue *negro* *quel* *mondo*
 sat himself on the stout ugly shoulders of Gerion
(l'assettò) *(l'ho)* *fatto* *spalle* *Gerione*
 to descend into the seventh gulf of hell. — (§ 2.)
per *veniva* *il*
 Tasso having gone to Rome, lived and died there
restato *(l'ebbe)* *morì* *(l'ebbe)*
 in a little room in the monastery of Saint Onofrio. —
camerata

The environs of the town (are made beautiful) with
distornò *abitati* *di*
 shady lanes, and nice little gardens. — What a
ombrose viate *carine* *che* —
 lovely and charming little boy! — (§ 3.) Caesar hav-
amabile *carino* *gentilino* *Caesare* —
 ing seen a miserable little village of mountaineers
veduto *misero* *torre* *montanaro*
 at the foot of the Alps, said: "I should wish rather
veduto *Alpi* *dire* *avrei piuttosto*

to be first here than second in Rome. " — A (bull
 dog) that sees a little dog barking furiously, does
 not even pay attention to it. — Who deserves
 compassion and help more than a poor old man and
 a poor old woman? — A contemptible little man
 that forgets the duties both of a husband and a
 father, is not worthy to live. — (§ 4.) A little boy
 (as soon as) he is a little grown, should be trained
 in athletic exercises, in dancing, and fencing. —
 A very ignorant man is often more fortunate than
 a learned one.
 (X)traite (Y)enne

(a) Besides the translation " weak," which is given to the word "venale" to express " a poor old man," Italian uses to add also the, epithet " povero," as it lays more stress and emphasis to the sentence.

LESSON XL

OF DISTRIBUTIVE ADJECTIVES.

<i>Tutto,</i>	all, the whole.	<i>Niuno,</i>	no one,
<i>Ogni,</i>	every, each.	<i>Nessuno,</i>	not any,
<i>Ognuno,</i>	every one.	<i>Foro,</i>	nobody.
<i>Ciascuno,</i>	each one.	<i>Niuno or nulla,</i>	nothing.
		<i>Chiunque,</i>	whoever.
<i>Ciascheduno,</i>	every one or	<i>Ciascheduno,</i>	any.
	every body.	<i>Qualunque,</i>	what-
<i>Taluno,</i>	such a one.	<i>Qualche,</i>	ever.
<i>Alcuno,</i>	any, some.	<i>Qualcunqua,</i>	whichever.
<i>Qualche,</i>	some.	<i>Checchi,</i>	ever.
		<i>Checchuno,</i>	
<i>Qualcheduno,</i>			
<i>Qualcuno,</i>	sombody.		

§ 1. The adjective *tutto* is always divided from its substantive by an article, as *tutto il popolo*, all the people; *tutti gli uomini* all men. — When *tutto* signifies “every body” it is put in the plural, the word *uomini* being understood, as *tutti ancor gli uomini*, every body does honour to him. — *Tutto* preceded by the article, without any substantive, signifies the whole or every thing, as *conosco il tutto*, I know every thing. *Tutto* joined with *quasi* signifies all without exception of any, as *verranno tutti quasi*, all of us will come. *Tutto* is used as an adjective with pre-

nouns in the plural, as *tutti voi*, all of you. It is also employed adverbially preceded by a preposition as *dal tutto*, entirely; *per tutto*, every where.

§ 2. *Ogni*, every, is only used in the singular, and is invariable, as *ogni soldato*, every soldier; *ogni camera*, every room. We say however *ogni due anni*, every two years; *ogni tre mesi*, every three months; *ogni quindici giorni*, every fortnight, in which expressions it may appear to be used in the plural, but the words *spazio di*, space of, is understood.

§ 3. *Alcuno*, any, some, when relating to one or more persons, may be used alone, the substantive being understood in both numbers, as *non conosco alcuno*, I do not know any one; *devrei ben riconoscere alcuni*, I should recognise some of them. — *Qualche*, signifying also some, any, is invariable, and is used only in the singular; for the plural, the adjective *alcune* is used, as *qualche giorno*, *qualche libro*, or *alcuni giorni*, *alcuni libri*, some books. — When the word some is employed to indicate a limited portion of any thing, as some paper, some ink, some money, it is translated in Italian by *del*, *della*, *di*, *degli*, *della*, *della*, etc. as *datemmi del pane*, give me some bread; *comprate della carta*, buy some paper.

§ 4. *Niuno*, *nessuno*, *veruno*, *niente*, and *nullo*, drop the negative *non*, when they precede the verb,

as *nessuno ti loda*, no one praises you, *nessun spavento*, nothing frightens me; but the negative *non* must be expressed when they follow the verb, as *non ti loda nessuno*, *non mi spaventa niente*. — When the english word *no* is applied either to a plural noun or to one of those which are used only in the singular, as *bread*, *water*, *patience*, *wisdom*, etc. it is translated in Italian by the simple negative *non* placing it before the verb, as *non ho danari*, I have no money; *non avete figli*, you have no children.

§ 5. *Qualunque*, *qualsiasi*, and *qualsivoglia*, are always accompanied by substantives expressing either things or persons, as *qualunque libro*, whatever book; *qualsiasi persona*, whatsoever man, etc. but *cheche* and *chechessia* are used by themselves, as *cheche si dica*, whatever people say; *chechessia la nostra opinione*, whatever your opinion may be; *cheche* and *chechessia* however are very seldom used in familiar discourse. *Qualunque* is used in preference to any of the above adjectives, to express *whichever*.

§ 6. The words *either*, *neither*, and *both*, are translated in Italian *o l'uno o l'altro*, *né l'uno né l'altro*; *l'uno e l'altro*; when referring to something already spoken of. When *né l'uno né l'altro*, *neither*, is put after a verb, the verb itself must be preceded by the negative *non*, according to the rule given in the fourth paragraph of this lesson. Thus we must say, *non vidi né l'uno né l'altro*, I saw

neither of them. — “Both” may likewise be translated by *ambedue* or *ambidue* as we have seen in § 8, p. 65. of the sixth lesson, instead of *Tutto e l'altro*; thus we can equally say *Tutto e l'altro fu ferito* or *ambidue furono feriti*, both of them were wounded. — “Each other” and “one another” are translated in Italian by *Tun l'altro*, as *si amano Tun l'altro*, they love each other. — When both is used in English before two substantives or two sentences, it may either be left out in Italian or translated by the conjunction *e*, as *e per la sua bontà e per la sua bellezza*, both for her goodness and beauty.

EXERCISE II.

(§ 1.2.) All tragedies conclude with a death, all
 comedies are ended by a marriage. — Every body wishes
 to become rich, no one wishes to become poor. —
 Every where men are found poor and rich, honest
 and wicked. — Amongst all the productions of genius
 poetry was the first to spring up in every nation. —
 The true poet overcomes all labour for fame. —

(§ 3.) I ask if there is any proportion between
 demandare et inter
 fiction and truth. — There is always some lust in
 puto esse
 esteem and some esteem in love. — I do not deny
 aſſerere negare
 that there are some cities and countries more abun-
 abundare
 — abundant than there is good and excellent geniuses. —
 (3)ſuſe falſe ingreſſus (3) (3)
 (§ 4.) There are some men who do nothing and
 che fanno
 seem to do every thing. — There is no mind more
 mentis
 suspicious than that of a bad man with a bad con-
 cogitare quæſta et (3)malogico (3) cattiva
 science. — The pupil is so well situated in the eye
 pupilla cuncta
 that it seems to look at the spectator from what-
 ab — parare — parare — ab et parare
 ever part it is seen. — Whatever power we have
 ab reſtare —
 we must not abuse it. — (§ 6.) Eurypylus and Nisus
 dolitane atque Eurypylus Nisus
 were both killed in the war against Rutulus. —
 (p. l.) arceſſit rutulus Rutulus
 Brutus forgave neither of his sons for the safety
 Brutus pardonare deſeruiſſe ſalutem
 of his country. — Let us love each other for all
 in patriam amicum imperioſum
 the law consists in this word : love thy neighbour
 comprehendit quæſta et (3)ſuſe (3)

as thyself. — Brother Angelico of Fiesole became
to alone *Paint* *do* *at rest*
 illustrious both for his excellence in painting
in *at it* *displayed*
 and the sanctity of his life. —
is evahani

LESSON XII.

OF DEMONSTRATIVE ADJECTIVES.

SINGULAR.

PLURAL.

<i>Questo,</i>	{ this.	<i>Questi,</i>	{ these.
<i>Costui,</i>	{ that.	<i>Costui,</i>	{ those.
<i>Quello,</i>	that.	<i>Quelli,</i>	those.
<i>Questi</i> or <i>costui,</i>	this man.	<i>Questi,</i>	these men.
<i>Quelli</i> or <i>costui,</i>	that man.	<i>Costui,</i>	those men.
<i>Costei,</i>	this woman.	<i>Costei,</i>	these women.
<i>Colei,</i>	that woman.	<i>Colei,</i>	those women.
<i>Chi,</i>	he who.		
<i>Egli,</i>	he or it.	<i>Egli,</i>	they.
<i>Essi,</i>	he himself.	<i>Essi,</i>	they themselves.
<i>Altro,</i>	another person.	<i>Altri,</i>	{ others.
<i>Altri,</i>	others.	<i>Altri,</i>	{
<i>Cio,</i>	that, this.		

§ 1. *Questo*, this, designates an object near the speaker ; *cotesto*, this or that, denotes an object near the party addressed ; *quello*, that, points out an object distant both from the speaker and the party addressed. — *Cotesto*, must not be confounded with *quello* ; *cotesto* is employed always to denote things existing in the place where the party addressed is, for instance, writing a letter from Rome to London it is necessary to say ; *cotesta industriosa nazione*, that industrious nation, meaning England, where the party addressed is.

§ 2. *Quello*, that, is shortened into *quel*, in the singular and *quel* in the plural, before a masculine noun beginning with a consonant, as *quel cavalle*, that horse ; *quei libri*, those books ; except when the noun begins with an *s*, followed by another consonant, as *quello spirito*, that spirit. Before a vowel it drops the letter *s*, and takes an apostrophe, *quell' albero*, that tree, and makes *quegli* in the plural, as *quegli alberi*, those trees ; *quegli spiriti*, those spirits.

§ 3. The demonstrative “ that ” *quello*, is sometimes used in English to designate a thing just happened or mentioned ; whilst in Italian “ this ” *questo*, is used for the same purpose, especially when that is not followed by a substantive : thus we say, *se questo avviene*, if that happens ; *questo non va bene*, that is not right ; *che significa questo* what does that signify ?

§ 4. What, when equivalent to that which, is to be rendered in Italian by *quello che*, *quel che*, or *ed che*, as comprando *quello che dico*, I understand what you say. — Likewise when the word such is followed by as, it is rendered by *quelli*, and as by *che*, as *quelli che sono ingrati a Dio*, etc. such as are ungrateful to God, etc.

§ 5. The english phrases *this morning*, *this evening*, *to night*, are rendered in Italian by *stanamata* or *stanamà*, *stanera*, *stanotte*, abbreviations of *questa mattina*, *questa sera*, *questa notte*, usually employed in familiar discourse, instead of the entire words. *Stanotte*, may signify *the night past* or *the night to come*, the adjective *passata* or *venuta* is understood in the former case, and *seguinte* or *avvenire* in the latter; to avoid therefore ambiguity, we can say *la notte scorsa* or *la notte seguente*. Last night, meaning “last evening,” is rendered by *jeri sera*.

§ 6. *This* and *that*, when they relate to a male person, must be translated *questi* and *quelli* in the plural, although the noun is singular; for *questi* and *quelli* signify also, *this man*, *that man*. Thus we say, *questi è mio padre*, *this is my father*; *quelli è mio zio*, *that is my uncle*. — Likewise the english expressions *the former*, *the latter*, when they relate to two individuals or to two things already mentioned, are translated by *questi* and *questo*, *quelli* and *quello*, *quello* and *quello*, according to the gender and number of the objects to which they al-

lode; as *questi* *fu* *dotta*, *questi* *ignorante*, the former was learned, the latter ignorant; *quella* *è* *pazza*, *quella* *è* *prudente*, the former is a foolish thing, the latter is a prudent one.

§ 7. When the english pronouns, *he*, *she*, and *they*, are followed by *who*, they are rendered in Italian by *colui che*, *colei che*, *coloro che*, as *colui che ama*, he who loves; *colei che canta*, she who sings; *coloro che passeggiano*, they who walk. — *He who*, *him whom*, can be expressed also by *chi* alone, as *chi tace*, *acconsente*, he who is silent, gives his consent; *chi veglia non dorme*, he who is awake, is not asleep; but *chi* is used only in a general sense, when we do not determine any person, and always in the singular number.

§ 8. *Altri*, signifying *altera persona*, any one else, not to be confounded with *altri*, the plural of the adjective *altro*, another, may represent the subject, the object, or any other case in a sentence, and it may relate to persons of either gender, as *se altri il saprà*, if any one should know it; *non te dico ad altri che a voi*, I do not tell it to any one but to you.

§ 9. *Altrui*, signifying *alteri*, other men, other persons, can never be employed as subject or nominative case; it is generally placed between the article and its substantive, leaving out the preposition *di*, as *le opere altrui*, instead of *le opere di*

altrui; the works of others; *non s'ingherisce né fatti altrui*, do not interfere with the affairs of others. The preposition *a* may likewise be understood, as *non date retta (ad) altrui*, do not listen to others.—*Altrui* preceded by the article signifies also "the things of others, other's property," as *non usurpate mai l'altrui*, never usurp the property of others.

§ 19. *Eso* and *essa*, are equivalent to *egli* and *ella*; they change into *essi* and *esse* in the plural, and are used instead of *eglio* and *ellena*, which are not often employed in familiar style of conversation. — The english expressions "it is he, it is she, it is they," are thus translated in Italian, *egli è desso, ella è dessa, sono dessi, sono desse*. The word *desso* may refer to a person as well as to a thing. — *Ciò*, which signifies "it, this, that thing, that which" may represent the subject, the object, or any other case, as *ciò non è giusto*, that is not just; *riguardo a ciò che mi diceste*, with regard to what you told me. —

EXERCISE XL

(§ 1. 2.) This world is a comedy for those who
che
 think, a tragedy for those who feel. — These are
queste
 my jewels, these my riches, answered Cornelia,
I miei gioielli, le mie ricchezze

showing her twelve children. — He who loves, says
mostrare i suoi figliuoli *chi*

Plato, prizes mostly these things, which others dis-
Platone per lo più *che ad altri di-*

like. — (§ 3. 4.) Do not torment thyself for that;
quiescenza (*tranquillare*) (*ti*)

for we will overcome every difficulty. — Fortune
che *vincere*

can take away in one day all that which she has
pot *togliere* *che*

given in many years. — Men are generally speak-
date *non*

ing only what circumstances make them. —
si non (*si fanno*) (*li*) *li*

(§ 5.) Come for me to night; I will wait for
cielo a presentarsi (*li*) *aspettare* —

you on the terrace of my house. — Last night the
(*li*) *la mia*

robbers broke open my neighbour's shop. — (§ 6.)
apertura d'una *altrui*

I was Count Ugolino, and this Archbishop Ruggie-
(*p. 4.*)

ri. — Philip king of Macedonia, and Aristoteles,
Filippo *Macedonia* *Aristotele*

the prince of philosophers, the former was the fa-
(*p. 1.*)

ther, the latter the preceptor of Alexander the great. —
Alessandro

(§ 7.) We cannot compare the merit of him who
non può paragonarsi

knows how to remedy an evil, with the merit of
no — — rimediare al male

him who knows how to blinder it. — He who is
 as — — *princípio*

passionately in love does not see what every one sees,
passionato di

does not know what every one says. — (§ 8. 9.)
 as — — *par-lar*

She wishes to marry no one but you. — He who
 are not used — *meritad ad* — — *de*

dresses himself with (the clothes of others,) must
 (4) *vestir* (1) *ai* (1) *de* (2) —

soon undress himself again. (a) — (§ 10.) Here is
 presents (8) *apresenta* (1) *ai* — — *ver* —

the rogue that robbed me (5) last night, it is he, I
perjura *de* (2) *placares* (1) *ai*

recognise him. — What is read with delight is easily
 (8) *comemorava* (1) *ai* — — *de* *legge* — — *deleto* (1) *ai* (1)

retained. — Often times what displeases at first,
ritava — — *aparece* *voltu* — — *displece* — — *deprime*

pleases afterwards.

allevare — — *di* *poi*

[a] An Italian proverb.

[b] The night past, and earliest morning. (See § 8. of this lesson.)

LESSON XL.

OF POSSESSIVE ADJECTIVES.

MASCULINE.		FEMININE.		
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.	
<i>mio,</i>	<i>miei,</i>	<i>mia,</i>	<i>mie,</i>	my, mine.
<i>tuo,</i>	<i>tui,</i>	<i>tua,</i>	<i>tue,</i>	thy, thine.
<i>suo,</i>	<i>sui,</i>	<i>sua,</i>	<i>sue,</i>	his, her, hers, its.
<i>nostro,</i>	<i>nostri,</i>	<i>nostra,</i>	<i>nostre,</i>	our, ours.
<i>vostra,</i>	<i>vestri,</i>	<i>vostra,</i>	<i>vestre,</i>	your, yours.
<i>loro,</i>	<i>loro,</i>	<i>loro,</i>	<i>loro,</i>	their, theirs.

§ 1. Possessive adjectives in Italian are — generally — preceded by the article, as *il mio cavallo*, my horse; *la mia casa*, my house. They must agree in gender and number with the substantive possessed and not with the possessor as in English; thus we say, *il suo guanto*, her glove, meaning the glove of a lady; *la sua voce*, his voice, relating to the voice of a man. — The possessive and the article must be repeated when there is a succession of nouns, as *considera i suoi modi, la sua bellezza, e i suoi costumi*, consider her manners, beauty, and habits.

§ 2. When a possessive adjective is placed before a noun of kindred, as *padre*, *madre*, *fratello*, etc.

in the singular number, except *spouse*, *bride* — the article — is generally omitted in Italian. *Loro*, *their*, is excepted from this rule; therefore we say, *mio padre*, *mia madre*, *mio fratello*, without the article in the singular; and *i miei fratelli*, *le mie sorelle*, with the article in the plural. — If however they are accompanied by another adjective, besides the possessive, they take the article, as *il mio buon padre*, *la mia amata figliuola*, my good father, my beloved daughter. — Likewise they assume the article, when the possessive adjective is put after the noun of kindred, as *il figlio mio*, my son; *la nipote mia*, my niece; and when the noun of kindred is a diminutive, as *la vostra sorellina*, your little sister.

§ 3. Words denoting titles, like *Signoria*, *Eccellenza*, *Afferra*, *Monsiè*, &c. accompanied by a possessive adjective — in the singular — do not admit the article, if the adjective is placed before them, as *prego vostra Signoria*, I beg your lordship; *mi raccomando a vostra Eccellenza*, I recommend myself to your Excellence. — When a possessive is applied by way of address to a person, it is placed after that person's name or denomination without the article, as *amico mio*, oh my friend; *figliuol mio*, oh my son.

§ 4. The english expressions, *of his*, *of hers*, *of ours*, *of yours*, *of thine*, *of theirs*, placed after the noun, are rendered in Italian by putting the possessive adjective before the substantive, in the following manner; *un vostro servo*, a servant of

tuoi ; *un mio amico* , a friend of mine ; *un loro parente* , a relation of theirs.

§ 5. When the possessive adjective, accompanying the object, relates to the very person or subject, governing the verb, that possessive is left out in Italian, unless there is a distinction required or its omission produces ambiguity : thus we say , *chiusai la testa* , I bent down my head ; *alzò gli occhi* , he raised his eyes ; *presi il cappello* , a me s'andò , I took my hat and went away.

§ 6. *Il mio* , *il tuo* , *il suo* , *il nostro* , *il vostro* , *il loro* , signify " thy , my , his . our , your , their own property or money , " as *vivo del mio* , I live on my own property ; *spende tutto il suo* , he spends all his money ; *ho qualche cosa del vostro* , I have something belonging to you .—Likewise we say *i miei* , *i tuoi* , *i suoi* , etc. meaning " my , thy , his , parents or relations , friends , partisans , soldiers , or followers ; " for instance , *io tornerò fra' miei* , I will shortly return amongst my relations ; *era seguito de' suoi* , he was followed by his partisans.

§ 7. The words *ai* , *dei* , *dal* , *nei* , *coi* , may have the *i* cut off , and supplied by an apostrophe , when they are followed by one of the possessive adjectives *miei* , *tuei* , *suei* , etc. (See lesson 24. § 7. p. 25.) If a noun preceding the possessive ends in *re* , the *e* is cut off by euphony ; thus we say , *l'amor mio* , my honour ; *l'amor vostro* , your love.

EXERCISE XII.

(§ 1.) The God of nature has written his existence ^{avesta} upon all his works, and his law in the heart ⁱⁿ of man. — Caligula and Domitian were murdered ^{occidit} by their own servants. — Helvetius says that our ^{modicum} ^{finitatem} ^{Helvetius} ^{esse} ^{esse} errors arise from our passions. — (§ 2.) Byron ^{accidit}

(x) fondly (1) loved his daughter Ada. — These are ^{apparent} ^{esse} my brothers, these my sisters, who listen with me to ^{de} ^{accidit} the word of God. — O my father, I am your unhappy ^{esse} daughter, who implores pardon and pity. —

^{de} ^{esse} ^{esse} (3) (1) Voltaire, when released from the Bastille, ^{esse} ^{esse} in thinking the regent, said: I beg your Excellency ^{esse} not to trouble yourself any more for my lodging. —

My son, consider how powerful the force of love ^{esse} ^{esse} ^{esse} is! — (§ 4.) A servant of yours brought me this morn- ^{esse} ^{esse} ^{esse}

ing the news of his death. — The young woman lived
^{vivens} ^{at}
 very poorly on the rent of a little land of
^{strutmentum} ^{at} ^{(a) pater}
 hers. — (§ 5.) Keep thy eyes open in the
^{locus} [—]
 midst of the enemy. — Every one sees objects
^{more} ^a
 of the same colour as the spectacles that he wears
^{videns} ^{at} ^{the} ^{pater}
 on his nose. (§ 6.) It is better to live upon one's
^{at}
 own property than upon other's. — Economy is
 a very useful thing, and he who squanders
 — (3) (1) ^{pater}
 his property is a fool. — Do good to your rela-
^{matr} ^{fr} ^{huc} (2) (3)
 tions first, and then to others if you can. —
 (U'piter ^{quidē} — ^{pater}
 Camillus, followed by his soldiers, attacked and
^{Camille} ^{aggre} ^{mafire}
 (got to flight) the Gauls from the Capitol. —
^{pater} ^{Galle} ^{Cambridge}

[a] The *Indicative* translation "at" must be given in "pater," translating that the adjective "Huc" according to the rules established in Lesson 10th § 2, p. 71.

[2] "Thy" must be translated instead of "your."

LESSON IV.

OF RELATIVE ADJECTIVES.

<i>Che,</i>	who, whom, that, which, what.
<i>Quale,</i>	who, whom, that, which.
<i>Cui,</i>	who, to whom, which, to which.
<i>Chi,</i>	who or whom.

§ 1. The above relative adjectives relate both to persons and things, as *l'uomo che*, or *il gualle*; the man who; the book which; *chi* however is excepted, which relates only to persons, as *chi ama non ragiona*, he who loves, does not reason. They may be employed to represent — the subject as well as the object — or any other case in a sentence, *cui* excepted, because it never represents the subject; thus we say, *il pane che* (*il quale* or *cui*) *mangiate*, the bread that you eat; *lo studio a cui* (or *al quale*) *vi applicate*, the study to which you apply; *di chi parlate*? of whom do you speak? *chi avete veduto*? whom have you seen? They are applied to both numbers and genders, except *quale*, which in the plural makes *quali*.

§ 2. The relatives *whom*, *which*, and *that*, are sometimes understood in English, but in such a

case they must always be expressed in Italian, as *il libro che vi presta*, the book I lent you; *la casa che avete comprata*, the house you have bought. — *Che* is sometimes preceded by — the article — when the english relative which signifies “the which or which thing,” relating to a whole preceding sentence, as *egli disse ch venire*, *il che non fece mai*, he said he would come, which he never did.

§ 3. *Quale*, is always preceded by — the article — except in interrogations — as *il fanciullo il quale*, the boy who, *la donna la quale*, the woman who. *Quale* is used rather than *che*, when the relative adjective needs some emphasis, and when the word which and whom are preceded by a preposition, as *il maestro dal quale imparo*, the master from whom I learn, *la strada per la quale passo*, the street by which you pass. — The english expressions such . . . as may also be rendered in Italian by *tale* or *cotale* . . . *quale*, as *tale premio avete quale meritate*, you shall have such a reward as you deserve.

§ 4. When the word whose is not employed interrogatively in English, *cui* is then used, and placed between the article and its substantive, as *il cui palazzo*, whose palace; *la cui virtù*, whose virtue. The preposition *di*, of, may be also inserted, as *il di cui costumi*, whose customs; *il di cui valore*, whose valour; but it is preferable to leave it out. The preposition *a*, to, may likewise be used

or omitted before *chi*, as *l'amico chi* (for a *chi*) *de-
le amiche*, the friend to whom I am so much in-
debted.

§ 5. Who, in the interrogative, is always trans-
lated by *chi*, as *chi è?* who is it? *chi suona?* who
rings the bell? *chi sei tu?* who art thou? — *Chi*,
answers also to " he who, him who, or whom." (See lesson 12. § 7. p. 84.) — *Chi* is likewise used
in the successive enumeration of individuals, per-
forming different operations, which in English is ex-
pressed by the repetition of the word *some*, as *chi
canta*, *chi suona*, *chi legge*, *chi scrive*, *some sing*,
some play, *some read*, *some write*. *Chi* is used
only in the singular, and requires therefore the verb
in the same number.

§ 6. What, in the interrogative, may be trans-
lated either by *che* or *quale*. If one enquires of the
substance or quality of a thing, *che* is then used,
as *che carta è questa?* what paper is this? But if
the question implies the choice of an object amongst
several others of the same kind, *quale* is then used,
the word *what* answering in that case to *which*, as
quale carta volete? what paper, viz. which of these
different qualities of paper do you wish to have? *qual
libro prendete?* which book do you take? —
What, as an exclamation, is translated by *che*, and
the article *a*, which generally follows it in En-
glish, is omitted in Italian, as *che bel quadro!* what
a fine picture! *che ottimo delizioso!* what a deli-

alous climate! If the word *thing* is understood after what, this latter is translated by *cui* or *cuius*, as *cui* or *cuius* *dicitur*? what do you say? *cui* *fuit* *id*? what dost thou do? but *cuius* alone is entirely erroneous, as is often used and — even taught.

EXERCISE III.

(§ 1. 2.) Religion is the refuge of the souls
that the world has trodden upon. — I am one
religiosus —
of those who admire the ancients, although I
non per cō
do not despise modern talents. — True devotion
— *opere* *(fidelis)* *moderni* *(fidelis)*
like the Being we adore, is visible only in its
similis *Esse* *non* *est* *is*
effects. — Pharaoh ordered that Joseph should be
Pharaon *mandavit* *cui* *Giuseppe*
honoured by every one even as his own person; which
— —
from that time every one did. — (§ 3.) Man de-
facti *is* *put* *pro* *non*
serves neither blame nor praise in those things in
which he has no power. — Such will always be the
conduct of a stingy man, as may be expected from
avarus *put* *aspettatur*
a sordid and avaricious mind. — (§ 4.) Socrates
omne *Socrate*
was instructed in eloquence by a woman whose
doctrina

name was Asponia. — Cleoro was assassinated by
(in *it*)

Popilius Lena, (a) whose life he had already saved.
Popilio (2) (in *it*) (1) (3)

— (§ 5.) To whom do we owe more grati-
tude, to him who warns us of our defects,
at des supplier
(*l'avertisseur*) (1) (2)

or to him who hides them from us. — Who is
masquade (2) (3) — (1) (2)
more worthy of admiration (b) than he who bears
supporte

with patience a troublesome wife. — In this world
est parvenu (2) (1) (3)

some are rich, some are poor, some command,
il
some obey. — (§ 5.) What rivers, what sea, not
abaisse (2)

even the great Ocean could suffice to purify a per-
pur *Océane* *lavure* *lavure*
fide ! — What do riches avail without health. —
(2) (1) (3) (2) (1)

I have seen that Italy, which Corimo calls the em-
Corima

pire of the sun ; what a delicious climate ! what ma-
gnificent towns ! what wonderful antiquities !



(a) "To whom" must be translated instead of "whose."

(b) See § 5. p. 11.

LESSON XV.

OF PRONOUNS.

VARIATIONS OF THE THREE PERSONS OF PRONOUNS.

THIRD PERSON.

SINGULAR.		PLURAL.	
<i>il</i> ,	I.	<i>ils</i> ,	we.
<i>di il</i> ,	of me.	<i>di ils</i> ,	of us.
<i>a il, li</i> ,	to me.	<i>a ils, li</i> ,	to us.
<i>me, si</i> ,	me.	<i>ils, si</i> ,	us.
<i>de il</i> ,	from me.	<i>de ils</i> ,	from us.

SECOND PERSON.

<i>tu</i> ,	thou.	<i>voi</i> ,	you.
<i>di tu</i> ,	of thee.	<i>di voi</i> ,	of you.
<i>a tu, ti</i> ,	to thee.	<i>a voi, vi</i> ,	to you.
<i>ti, si</i> ,	thee.	<i>voi, vi</i> ,	you.
<i>de tu</i> ,	from thee.	<i>de voi</i> ,	from you.

THIRD PERSON MASCUINE.

<i>egli</i> ,	he, or it.	<i>egliu</i> ,	they.
<i>di lui</i> ,	of him.	<i>di loro</i> ,	of them.
<i>a lui, gli</i> ,	to him or it.	<i>a loro</i> ,	to them.
<i>lui, lo</i> ,	him or it.	<i>loro, gli, li</i> ,	them.
<i>da lui</i> ,	from him.	<i>da loro</i> ,	from them.

THIRD PERSON FEMININE.

<i>ella,</i>	<i>she.</i>	<i>ellas,</i>	<i>they.</i>
<i>di lei,</i>	<i>of her.</i>	<i>di loro,</i>	<i>of them.</i>
<i>a lei, le,</i>	<i>to her or it.</i>	<i>a loro,</i>	<i>to them.</i>
<i>lei, la,</i>	<i>her or it.</i>	<i>loro, le.</i>	<i>them.</i>
<i>da lei,</i>	<i>from her.</i>	<i>da loro,</i>	<i>from them.</i>

VARIATIONS OF THE PRONOUN *se*,

FOR BOTH NUMBERS, AND GENDERS.

<i>di se,</i>	<i>of</i>		himself, herself, oneself, themselves.
<i>a se, si,</i>	<i>to</i>		
<i>se, si,</i>			himself, herself, oneself, themselves.
<i>da se,</i>	<i>from</i>		himself, herself, oneself, themselves.

The word *stesso* or *medesimo*, *self*, may be added to all the above pronouns, when one wishes to lay a stress upon them. In both numbers it takes the feminine terminations, *a* and *e*, if the pronoun is feminine. Ex.

<i>io stesso, me stesso,</i>	<i>myself.</i>
<i>tu stesso, te stesso,</i>	<i>thyself.</i>
<i>lui stesso, se stesso,</i>	<i>himself.</i>
<i>lei stessa, se stessa,</i>	<i>herself.</i>
<i>esso stesso,</i>	<i>itself.</i>
<i>se stesso,</i>	<i>one's self.</i>
<i>noi stessi,</i>	<i>ourselves.</i>
<i>voi stessi,</i>	<i>yourselves.</i>
<i>loro stessi,</i>	<i>themselves.</i>

§ 1. We have already determined what is the subject of a verb and what the object, in the 1st lesson § 1. p. 13; the former — the person or thing that governs the verb; the latter — that which bears the action. Now the person or thing to which the action is directed is called the *dative*. Thus in the sentence; "I praise you, *io ti lodo*," you is — the object; but in the following; *io ti manderò il danaro*, I will send you the money; the money is the object and you the dative. This distinction is important in Italian because we have two different forms for the object and the dative.

§ 2. When a verb has one object or one dative only, we make use of the pronouns *mi*, *ti*, *ci*, *vi*, *gli*, *gli*, *gli*, as *io ti ho veduto*, I have seen you; *egli mi ha mandato un bel dono*, he has sent me a beautiful present. But if there are two objects or datives depending upon the verb, we use *me*, *te*, *noi*, *voi*, *se*, *gli*, *gli*, *gli*, as *io ho veduto te e tua sorella*, I have seen you and your sister; *egli ha mandato a me ed a mio fratello*, he has sent a beautiful present to me and my brother.

§ 3. The pronouns *mi*, *ti*, *ci*, *vi*, etc. and the particle *ne*, signifying *of it*, are placed before the verb, except — the imperative, the infinitive, and the two participles — to the end of which they are added so as to make one word, as *mandami il tuo servo*, send me your servant; *io credo spontaneamente*,

I thought to frighten you. — But if the imperative mood is accompanied by a negative, the pronoun precedes the verb, as *non se affranchate*, do not go far. — If the participle past of a verb is preceded by the participle present of its auxiliary, the pronoun is added to the auxiliary, as *avendo veduto*, having seen him. — When the pronoun is added to the infinitive mood, this latter loses the final *e* and one *r* if the verb has two, as *vedete vederli*, I wish to see them; *vorrei farlo d'impaccio*, I wish to take him out of embarrassment.

§ 4. When the pronouns *mi*, *ti*, *ci*, *vi*, *si*, meet with *lo*, *la*, *li*, *le*, *ne*, the former always take the precedence, change the letter *i* into *e*, and make *me lo*, *te lo*, *ce lo*, *ve lo*, *se lo*, as *ve lo manderò*, I will send it to you; *ce lo darò*, you will give it to us; etc. They are separated before the verb, but after it, they form a single word. Likewise when the pronoun *gli* is followed by the pronouns *lo*, *la*, *li*, *le*, or *ne*, the letter *e* is inserted between the two, forming only one word, as *glielo*, *gliela*, *glieli*, *gliela*, *gliene*, in which case the pronoun *gli* is adopted for both genders.

DIFFERENT COMBINATIONS OF THE
PRECEDING PRONOUNS.

<i>Mi io,</i>	him or it to me.	<i>Ce lo,</i>	him or it to us.
<i>Mi tu,</i>	her or it to me.	<i>Ce tu,</i>	her or it to us.
<i>Mi ti,</i> m.	} them to me.	<i>Ce ti,</i> m.	} them to us.
<i>Mi lo,</i> f.		<i>Ce lo,</i> f.	
<i>Ti lo,</i>	him or it to thee.	<i>Pi lo,</i>	him or it to you.
<i>Ti tu,</i>	her or it to thee.	<i>Pi tu,</i>	her or it to you.
<i>Ti ti,</i> m.	} them to thee.	<i>Pi ti,</i> m.	} them to you.
<i>Ti lo,</i> f.		<i>Pi lo,</i> f.	
<i>Gliele,</i>	him or it to him or to her.	<i>Se lo,</i>	him or it to our- self, or themselves.
<i>Gliele,</i>	her or it to him or to her.	<i>Se tu,</i>	her or it to our- self, or themselves.
<i>Gliele,</i> m.	} them to him or to her.	<i>Se ti,</i> m.	} them to them- selves.
<i>Gliele,</i> f.		<i>Se lo,</i> f.	
<i>Ne ne,</i>	some of it to us.	<i>Ce ne,</i>	some of it to us.
<i>Te ne,</i>	some of it to them.	<i>Pi ne,</i>	some of it to you.
<i>Gliele,</i>	some of it to him or to her.	<i>Se ne,</i>	some of it to him- self or themselves.

§ 5. The particle *ne* refers to something spoken of, and signifies *of it, of them, for it, with it, about it, hence, or thence, as non ne parlare, do not speak of it; me ne dispiace, I am sorry for it; &c.*—It answers also to *one, some, any; as non ne prendo alcuna, I will not take any.*—This particle *ne* must always be expressed in Italian, although it

is understood in English, as *io ne darò alcuno*, I will give you some (of them). — When a pronoun is added to an imperative mood of one syllable, as *dà*, *fà*, *da*, *va*, etc., or put after a verb with the accent on the last vowel, as *costà*, *parlà*, etc. the first letter of the pronoun is doubled, except in the pronoun *gli*, as *davanti le verità*, tell me the truth; *davanti questo mazzolino di fiori*, give me this little nosegay.

§ 6. The pronouns *ci* and *vi* not only signify *us* and *to you*, but may refer also to something mentioned or alluded to, answering to the english of *it*, *to it*, *for it*, *in* or *due to it*, as *ci penserò meglio*, I will think better of it; *voi non ci pagate attenzione*, you do not pay attention to it; etc. *Ci* and *vi* are also always employed to translate the english words *here* and *there*, as *non v'era alcuno*, there was no one; *non ci vedo affatto*, I do not see at all here; etc. — *Ci*, *vi*, and *ci*, answer also to *one another* or *each other*, as *ci amavano teneramente*, we loved one another tenderly; *si odiavano ferocemente*, they hated each other fiercely.

§ 7. The english word *so*, referring to the quality of an object just mentioned or to an expressed opinion or desire, is translated in Italian by the pronoun *lo*, as *voi sarete felice, lo lo spero sinceramente*, you will be happy, I hope so sincerely. Sometimes *so* is understood in English, but *lo* must then be expressed in Italian, as *voi siete ricco, ma io non lo sono*, you are rich but I am not (so). —

The english expressions *here I am*, *here he is*, *here they are* etc. are translated in Italian by *ecco*, *ecce*, *ecceci*, etc.; the person which is the subject in English becoming the object in Italian, and being added to the word *ecco*, answering to behold.

§ 8. It is a custom amongst the Italians to make use of the third person feminine, when addressing persons of either sex, as a sign of particular respect. The feminine gender is adopted, because it relates to *Vostre Signoria*, which is understood, the constant repetition of which would not sound agreeably. *Essa* therefore is adapted towards persons of both genders, and familiarly *lei* instead of *ella*, which however is never allowed in writing. *Lei signori* or *le Signorie* here is used in the plural, and familiarly *loro*, the word *Signori* or *Signorie* being understood. However strange this dialect may appear to an English ear, it will always be found in use amongst Italians of education in speaking to their superiors in rank, to ladies, and to persons of distinction. The following examples will show more clearly the use of the third person in conversation.

Come sta, Signore? Ha Ella riposato bene la notte scorsa? — Sto benissimo, la ringrazio. — Come le piace questa città? — Favorevole di vederla. — Avrà il piacere di riu-

How do you do, Sir? How did you sleep last night? — I am very well, I thank you — How do you like this town? — Have the kindness to sit down. — I shall have the pleasure

darla domani. — *Siss le-* of seeing you again to
no; le sono molto obbli- morrow. — I wish you
gato. — your health; I am very
 much obliged to you. —

EXERCISE II.

(§ 1. 2.) The idle man is the busiest one.
colui (U) (l) *l'occupato* (l) *l'uomo*
 If you are ill, he will bring you a doctor. Are you
malato *condurrà* *medico*
 afflicted? He will not abandon you until he has
lasciò *non* (U) *l'ha*
 caused you to laugh. — Charlemagne besieged
fu (U) — *Carlo Magno*
 Desiderius, king of the Lombards, at Paris, took
Desiderio *Lombardi* *a* *prese*
 him and his children, and sent them prisoners to
li *spediò* *prigionieri* *in*
 France. — He who loves study, says Seneca, is
che *non*
 neither a burden to himself, nor to others. — (§ 2.)
 — *di peso* *ad*
 (Make use) of the benefits of fortune, do not re-
(sing.) *uovo* *con-*
 ject her, when she comes to you, receive her. —
chiam *quando* *viene* *l'avrete*
 (§ 4.) My son, sanctify the Lord's day, it
agl'
 is my duty to remind thee of it. — I have not
ricordato

learned these things by myself, history has taught
da

them to me. — I beg you to tell it to him immediately. — (§ 5.) I have just received some beautiful
daid

oranges from Sicily, I will send you some. —
Sicilia

Tell me, my soul, the cause of thy bitter grief.—
da *origine* *acervo*

Give him something to eat and send him away again.
da *da* *viandare* *via* —

— (§ 6.) He who wishes to learn a language, must devote
 vuole — apprendere *devo porre*
 great study and attention to it. — Bring this box
molto *mettere* *cassa*

here, you will put all my books into it. — Those
qui — *riporre*

who love each other, should hear with patience
devoltere sopportare

each other's defects. — You will hate each
fare (3) *disfattere* (1)

other all your life. — (§ 7.) He who is
per —

harsh and compassionate towards men, is also so
compassionevole *con* *verso*

towards animals. — Here we are arrived at the
giunti

end of our journey; we shall soon discover the city ;
 — — *fra poco vedremo*

here it is, already I see the tops of the towers,
già *di mastroze* *altri* *campanelle*

and the summits of the palaces.

—

LESSON XII.

OF VERBS.

CONJUGATION OF THE TWO AUXILIARY VERBS
essere and *avere*.

INFINITIVE MOOD.

Essere, to be. *Avere*, to have.

PARTICIPLE PRESENT.

Essendo, being. *Avendo*, having.

PARTICIPLE PAST.

Stato, been. *Avuto*, had.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Io sono,</i>	I am.	<i>Io ho,</i>	I have.
<i>Tu sei,</i>		<i>Tu hai,</i>	
<i>Egli or, ella è,</i>		<i>Egli or ella ha,</i>	
<i>Noi siamo,</i>		<i>Noi abbiamo,</i>	
<i>Voi siete,</i>		<i>Voi avete,</i>	
<i>Egli or tu sei</i> <i>sono</i>		<i>Egli or tu hai</i> <i>hanno,</i>	
<i>Elleno or are</i>		<i>Elleno or are</i>	

IMPERFECT TENSE.

<i>Era,</i>	I was.	<i>Acera,</i>	I had.
<i>Erav,</i>		<i>Acera,</i>	
<i>Era,</i>		<i>Acera,</i>	
<i>Eravna,</i>		<i>Acera,</i>	
<i>Eravna,</i>		<i>Acera,</i>	
<i>Eravna,</i>		<i>Acera,</i>	

IMPERFECT TENSE.

<i>Fui,</i>	I was.	<i>Etti,</i>	I had.
<i>Fui,</i>		<i>Acera,</i>	
<i>Fu,</i>		<i>Etti,</i>	
<i>Fu,</i>		<i>Acera,</i>	
<i>Fu,</i>		<i>Acera,</i>	
<i>Fu,</i>		<i>Etti,</i>	

FUTURE TENSE.

<i>Sarai,</i>	I shall or will be.	<i>Aerai,</i>	I shall or will have.
<i>Sarai,</i>		<i>Aerai,</i>	
<i>Sarai,</i>		<i>Aerai,</i>	
<i>Sarai,</i>		<i>Aerai,</i>	
<i>Sarai,</i>		<i>Aerai,</i>	
<i>Sarai,</i>		<i>Aerai,</i>	

CONDITIONAL MOOD.

<i>Sarai,</i>	I should or	<i>Aerai,</i>	I should or would
<i>Sarai,</i>	would be.	<i>Aerai,</i>	have.
<i>Sarai,</i>		<i>Aerai,</i>	

<i>Sarcena,</i>	<i>Acresene,</i>
<i>Sarcie,</i>	<i>Acresie,</i>
<i>Sarcilero,</i>	<i>Acresilero,</i>

IMPERATIVE MOOD.

<i>Sii,</i>	be.	<i>Abbi,</i>	have.
<i>Sia,</i>		<i>Abbia,</i>	
<i>Siano,</i>		<i>Abbiano,</i>	
<i>Siate,</i>		<i>Abbiate,</i>	
<i>Siano,</i>		<i>Abbiano,</i>	

SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>Che io sia,</i>	that I may	<i>Che abbia,</i>	that I may
» <i>tu sia,</i>	be.	» <i>abbia,</i>	have.
» <i>egli sia,</i>		» <i>abbia,</i>	
» <i>noi siamo,</i>		» <i>abbiamo,</i>	
» <i>voi siate,</i>		» <i>abbiate,</i>	
» <i>egliano siano,</i>		» <i>abbiano,</i>	

IMPERFECT TENSE.

<i>Che io fossi,</i>	that I might	<i>Che avessi,</i>	that I might
» <i>fossi,</i>	be.	» <i>avessi,</i>	have.
» <i>fossi,</i>		» <i>avessi,</i>	
» <i>fossimo,</i>		» <i>avessimo,</i>	
» <i>fosti,</i>		» <i>avesti,</i>	
» <i>fossoro,</i>		» <i>avessero,</i>	

COMPOUND TENSES.

<i>Essere state,</i>	<i>to have been.</i>	<i>Aver stato,</i>	<i>to have had.</i>
<i>Essendo state,</i>	<i>having been.</i>	<i>Averendo stato,</i>	<i>having had.</i>
<i>Stare state,</i>	<i>I have been.</i>	<i>Stare stato,</i>	<i>I have had.</i>
<i>Era state,</i>	<i>I had been.</i>	<i>Era stato,</i>	<i>I had had.</i>
<i>Dover state,</i>	<i>I should have</i>	<i>Dover stato,</i>	<i>I should have</i>
	<i>been.</i>		<i>had.</i>
<i>Che sia state,</i>	<i>that I may</i>	<i>Che abbia stato,</i>	<i>that I may</i>
	<i>have been.</i>		<i>have had.</i>
<i>Che fusse state,</i>	<i>that I might</i>	<i>Che avesse stato,</i>	<i>that I might</i>
	<i>have been.</i>		<i>have had.</i>

CONJUGATION OF REGULAR VERBS.

There are in Italian three regular conjugations of verbs, which are distinguished by the terminations of — the infinitive mood — the first of which ends in *are*, the second in *ere*, and the third in *ire*, as follows.

INFINITIVE MOOD.

<i>1st conjugation.</i>	<i>2d conjugation.</i>	<i>3d conjugation.</i>
<i>Lodare, to praise.</i>	<i>Perdere, to lose.</i>	<i>Sentire, to feel.</i>

PARTICIPLE PRESENT.

Lodando, praising. Perdendo, losing. Sentendo, feeling.

PARTICIPLE PAST.

Lodato, praised. *Perduto*, lost. *Sentito*, felt.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Lodo</i> , I praise.	<i>Perdo</i> , I lose.	<i>Sento</i> , I feel.
<i>Lodi</i> ,	<i>Perdi</i> ,	<i>Senti</i> ,
<i>Loda</i> ,	<i>Perde</i> ,	<i>Sente</i> ,
<i>Lodiamo</i> ,	<i>Perdiamo</i> ,	<i>Sentiamo</i> ,
<i>Lodate</i> ,	<i>Perdite</i> ,	<i>Sentite</i> ,
<i>Lodano</i> ,	<i>Perdono</i> ,	<i>Sentono</i> ,

IMPERFECT TENSE.

<i>Lodava</i> , I praised.	<i>Perdeva</i> , I lost.	<i>Sentiva</i> , I felt.
<i>Lodavi</i> ,	<i>Perdevi</i> ,	<i>Sentivi</i> ,
<i>Lodava</i> ,	<i>Perdeva</i> ,	<i>Sentiva</i> ,
<i>Lodavamo</i> ,	<i>Perdevamo</i> ,	<i>Sentivamo</i> ,
<i>Lodavate</i> ,	<i>Perdevate</i> ,	<i>Sentivate</i> ,
<i>Lodavano</i> ,	<i>Perdevano</i> ,	<i>Sentivano</i> ,

FUTURE TENSE.

<i>Loderò</i> , I praised.	<i>Perderò</i> , I lost.	<i>Sentirò</i> , I felt.
<i>Loderai</i> ,	<i>Perderai</i> ,	<i>Sentirai</i> ,
<i>Lodrà</i> ,	<i>Perdrà</i> , or <i>per-</i> <i>derà</i> ,	<i>Sentirà</i> ,
<i>Loderemo</i> ,	<i>Perderemo</i> ,	<i>Sentiremo</i> ,
<i>Loderete</i> ,	<i>Perderete</i> ,	<i>Sentirete</i> ,
<i>Loderanno</i> ,	<i>Perderanno</i> or <i>perderanno</i> ,	<i>Sentiranno</i> ,

FUTURE TENSE.

I shall or will praise.	I will lose.	I will feel.
<i>Loderò,</i>	<i>Perderò,</i>	<i>Sentirò,</i>
<i>Loderai,</i>	<i>Perderai,</i>	<i>Sentirai,</i>
<i>Loderà,</i>	<i>Perderà,</i>	<i>Sentirà,</i>
<i>Loderemo,</i>	<i>Perderemo,</i>	<i>Sentiremo,</i>
<i>Loderete,</i>	<i>Perderete,</i>	<i>Sentirete,</i>
<i>Loderanno,</i>	<i>Perderanno,</i>	<i>Sentiranno,</i>

CONDITIONAL MOOD.

I should or would praise.	I should or would lose.	I should or would feel.
<i>Loderei,</i>	<i>Perderei,</i>	<i>Sentirei,</i>
<i>Loderesti,</i>	<i>Perderesti,</i>	<i>Sentiresti,</i>
<i>Loderrebbe,</i>	<i>Perderebbe,</i>	<i>Sentirebbe,</i>
<i>Loderemmo,</i>	<i>Perderemmo,</i>	<i>Sentiremmo,</i>
<i>Lodereste,</i>	<i>Perdereste,</i>	<i>Sentireste,</i>
<i>Loderrebbero,</i>	<i>Perderebbero,</i>	<i>Sentirebbero,</i>

IMPERATIVE MOOD.

praise.	lose.	feel.
<i>Loda,</i>	<i>Perdi,</i>	<i>Senti,</i>
<i>Lodi,</i>	<i>Perda,</i>	<i>Senta,</i>
<i>Lodiamo,</i>	<i>Perdiamo,</i>	<i>Sentiamo,</i>
<i>Lodate,</i>	<i>Perdete,</i>	<i>Sentite,</i>
<i>Lodino,</i>	<i>Perdano,</i>	<i>Sentino,</i>

SUBJUNCTIVE MOOD.

PRESENT TENSE.

that I may praise.	that I may lose.	that I may feel.
<i>Che lodì,</i>	<i>Che perda,</i>	<i>Che senta,</i>
» <i>lodi,</i>	» <i>perda,</i>	» <i>senta,</i>
» <i>lodi,</i>	» <i>perda,</i>	» <i>senta,</i>
» <i>lodiamo,</i>	» <i>perdiamo,</i>	» <i>sentiamo,</i>
» <i>lodiate,</i>	» <i>perdiate,</i>	» <i>sentiate,</i>
» <i>lodino,</i>	» <i>perdino,</i>	» <i>sentino,</i>

IMPERFECT TENSE.

that I might praise.	that I might lose.	that I might feel.
<i>Che lodassi,</i>	<i>Che perdassi,</i>	<i>Che sentissi,</i>
» <i>lodassi,</i>	» <i>perdassi,</i>	» <i>sentissi,</i>
» <i>lodasse,</i>	» <i>perdesse,</i>	» <i>sentisse,</i>
» <i>lodassimo,</i>	» <i>perdessimo,</i>	» <i>sentissimo,</i>
» <i>lodaste,</i>	» <i>perdeste,</i>	» <i>sentiste,</i>
» <i>lodassero,</i>	» <i>perdessero,</i>	» <i>sentissero,</i>

§ 1. The compound tenses of these verbs are formed with the auxiliary *avere*, for those of active signification, as *ho lodato*, I have praised; *avevo lodato*, I had praised; etc. and with the auxiliary *essere* for those of passive signification, as *souo perduto*, I am lost; and so on with all the other compound tenses.

§ 2. The pronouns, *I, thou, he, or she*, are rendered in Italian by *io, tu, egli, or ella*, and *we, you,*

egli, are translated *not*, *not*, *eglio*, for the masculine, and *almeno*, for the feminine; *essi* and *esse* are more frequently used than *eglio* and *almeno*, which latter are seldom employed. — These pronouns are generally omitted in Italian before verbs. They are used only when emphasis or distinction is required. For instance, the word *essi* is the form both of the first and third person of the imperfect tense of the indicative mood; to distinguish therefore one form from the other, it is advisable to use the pronoun, and say *io essi*, *egli essi*, I was; he was. The same is to be understood for all those tenses which have similar forms for the different persons. — With verbs used interrogatively, these pronouns generally follow the verb, as *parlate voi*, do you speak; *non disse egli*, did he not dine?

§ 3. The participle past, *stato*, of the auxiliary verb *essere*, agrees in gender and number with its subject or nominative case. Its termination *o* changes into *a* for the feminine singular; in the plural *i* is changed into *e*, as follows;

singular	<i>sono stato</i> ,	masc.	} I have been.
	<i>sono stata</i> ,	fem.	
plural	<i>siamo stati</i> ,	masc.	} we have been.
	<i>siamo state</i> ,	fem.	

Likewise the participle past of all the other verbs are subject to the same variations as the participle *stato*, when the verb is conjugated with *essere*,

as *sono lodato*, I am praised, (*masculine*) *sono lodata*, I am praised, (*feminine*) and so in the plural.

§ 4. If an imperative mood in the second person singular is accompanied by a negative, the form of the infinitive mood is then used instead of the usual form of the imperative, as *non mangiare*, do not eat; *non temere*, do not fear. In compound tenses the negative is placed before the auxiliary, and not as in English between the auxiliary and the verb, as *non ho letto*, I have not read; *non siete amati*, you are not liked.

§ 5. Verbs ending in *giare*, *ciare*, *sciare*, as *mangiare*, to eat; *cacciare*, to drive; *lasciare*, to leave; change the *ia* of the infinitive mood into *e*, in the future tense and conditional mood, as *mangerò*, *mangerai*, *cacerò*, *cacerai*, *laserò*, *laserai*. — Likewise verbs ending in *giare*, *cere*, *scere*, as *litiare*, to quarrel; *lanciare*, to labour; *adescare*, to entice; assume an *h* before the letter *e* and *i*, as *litiareh*, that he may quarrel; *lancieròh*, I will labour; *adescareh*, I would entice.

§ 6. When a verb in Italian is reflexive, such as *pentirsi*, to repent; *vergognarsi*, to be ashamed; *lodarsi*, to praise oneself; that verb is conjugated with the pronouns *mi*, *ti*, *si*, for the three persons of the singular, and *ci*, *vi*, *si*, for those of the plural, in the following manner.

<i>io mi penito,</i>	I repent.
<i>tu ti peniti,</i>	thou repentest.
<i>egli si pente,</i>	he repents.
<i>noi ci pentiamo,</i>	we repent.
<i>voi vi pentite,</i>	you repent.
<i>eglino si pentono,</i>	they repent.

§ 7. A verb in Italian may also be conjugated with the particle *se* signifying *leave* or *depart* besides the above reflexive pronouns, which is generally done with those verbs indicating motion, as *andarsene*, to go away; *uscirsene*, to come away; *partirsene*, to set out. In this case, *se* follows the pronouns *mi*, *ti*, *si*, etc. which are changed into *me*, *te*, *se*, etc. (a) they always precede the verb, except in the cases mentioned in the preceding lesson § 3. page 100, and the verb is conjugated as follows.

<i>io me ne vado, (b)</i>	I go away.
<i>tu te ne vai,</i>	thou goest away.
<i>egli se ne va,</i>	he goes away.
<i>noi ce ne andiamo,</i>	we go away.
<i>voi ve ne andate,</i>	you go away.
<i>eglino se ne vanno,</i>	they go away.

§ 8. The English have the same form for the imperfect and perfect tense, and therefore they frequently use one tense for the other in Italian, which

(a) See § 4. p. 100.

(b) " *Andare* " to go is an irregular verb, as will be shown hereafter.

entirely changes the meaning. They ought therefore to bear well in the mind, that the imperfect tense expresses an action which usually took place or was habitually performed during an undeterminate time, implying continuation or repetition, as :

Io prendeva lezioni ogni giorno;

I took lessons every day.

4. Roma andava spesso a vedere il Vaticano;

At Rome I often went to see the Vatican.

The perfect tense is used to indicate an — instantaneous act — likewise what happened or was performed at one or even at several determinate times, but entirely passed and finished, as :

Com' ebbe cenato partì;

As soon as he had supped, he set out.

Fu giungente opportuna;

You arrived at the proper moment.

Virgilio nacque a Mantova;

Virgil was born at Mantua.

§ 9. Whenever the participle past is accompanied by the auxiliary *had*, as *he had studied*; *we had spoken*; the auxiliary is always placed in the imperfect tense, unless it is preceded by the adverbs *when* or *after*, as *poiché ebbe camminato un' ora*, after he had walked for an hour; *com' ebbe fatto discorrere*, when he had done speaking. — In order to distinguish readily these two tenses, let the student apply the auxiliary *was* or its plural *were* to the participle pre-

sent of the principal verb of the sentence is English; for instance, instead of *I wrote*, if one can say *I was writing* or *I used to write*, calling the action expressed by the sentence, the imperfect tense will be used in Italian and we must say *scriveva*; but if such a change does not suit the sentence, the verb will be in the perfect tense in both languages.

EXERCISE IV.

(§ 1. 2. 3.) The wonderful aqueducts of the
 Romans supplied the baths that had been constructed
 in every part of the town with imperial magnifi-
 cence. — It was amongst the ruins of Rome, says
 Gibbon, that I conceived the idea of a work that
 has amused and occupied nearly twenty years of my
 life. — Caracalla consecrated in the temple of Serapis
 the sword with which he had killed his brother
 Geta. — (§ 4.) Do not reign, if you do not wish
 to hear me, said a poor old woman to Philip

king of Macedonia. — Never speak ill of
Maestosa *non* (*sing*) *mal* *malis*
 any one, for if you can speak ill of one, (you
est — *per* *verborum*
 will do the same) of every body. — (§. 5.) You
 (*sing.*) *verborum*
 have always so vigorous an appetite that you could
homo
 eat your own portion (as well as) mine. — If you
 —
 do not study with a resolute intention to learn,
forte *animo*
 you will work in vain. — (§. 6. 7.) We often repent
fatorem , *posteri*
 but too late, of things which we should never have
non verbum mal
 done or said. — We shall remove (in a little time)
forte *debe* *certamen* *per* *pace*
 from this town. — I wish you would complain both to
coram de *significans*
 your father and brothers. — (§. 8.) Of the first
 fifty dogs of Venice, five abdicated, five were banish-
Possessio
 ed with their eyes put out, five murdered, and five
coram *fructibus*
 deposed. — I yield myself up to God, said Socrates,
deposui *abdicantem* *deus* *Socrate*
 that he may judge me. — Whilst Mi-
afflictus *de* (*2*) *mentibus*
 charangelo was painting, Pope Julius went several
 (3) — (3) (3) (4) (1) *verbis*
 times to look at his work, mounting up by a lad-
scito *valens* *et* *aperit* *valens* *per* *scito*

dor, whence Michaelangelo assisted him with his
a punto a lui scorse — — in
 hand to step on the scaffolding. —
per farlo scendere presto

LESSON XVII.

OF IRREGULAR VERBS.

The following are the irregular verbs in Italian, given according to the conjugation to which they belong. Those tenses and persons alone are pointed out, on which the irregularity falls. All the tenses not mentioned are conjugated like the regular verbs which have been given in the preceding lesson.

IRREGULAR VERBS OF THE FIRST CONJUGATION.

§ 1. The first conjugation has only four irregular verbs, and their compounds. They are the following, *andare*, *dare*, *fare*, and *stare*.

Andare, to go. — *Andando*, going. — *Andato*, gone. — *Fado*, I go; *vai*, *va*, *andiamo*, *andate*, *vanno*. — *Andava*, I was going. — *Andai*, I went. — *Andrò*, I will go. — *Andrei*, I would go. — *Fa*, go; *vada*, *andiamo*, *andate*, *vadano*. — *Che io vada*, that I may go. — *Che andassi*, that I might go.

Dare, to give. — *Dando*, giving. — *Dato*, given. — *Do*, I give; *dai*, *dà*, *danno*, *dato*, *danno*. — *Dava*, I gave. — *Detti* or *detti*, I gave; *detti*, *diede* or *dette*, *danno*, *dono*, *diedero* or *dettaro*. — *Darò*, I will give. — *Darei*, I should give. — *Da*, *dia*, *diamo*, *diate*, *diano*. — *Che io dia*, that I may give. — *Che dassi*, that I might give.

Fare, to do. — *Facendo*, doing. — *Fatto*, done. — *Fa* or *faccio*, *fa*, *fa*, *facciamo*, *faite*, *fanno*. — *Faccia*, I did. — *Feci*, I did; *fecisti*, *feci*, *facciamo*, *faccite*, *fecero*. — *Farò*, I will do. — *Farei*, I would do. — *Fa*, do; *faccia*, *facciamo*, *faite*, *facciano*. — *Che io faccia*, that I may do. — *Che facessi*, that I might do. —

Stare, to stay. — *Stando*, staying. — *Stato*, stayed. — *Sto*, I stay; *stai*, *sta*, *stanno*, *state*, *stanno*. — *Stava*, I stayed. — *Stetti*, I stayed; *stetti*, *stanno*, *stette*, *stettero*. — *Starò*, I will stay. — *Starei*, I would stay. — *Sta*, stay; *stia*, *stanno*, *stare*, *stanno*. — *Che io stia*, that I may stay. — *Che stetti*, that I might stay.

SECOND CONJUGATION.

§ 2. The second Conjugation contains many verbs which are irregular only in the perfect tenses, and in the participle past. In order not to prolong the catalogue unnecessarily, we will give only an irregular verb of each termination. The student must therefore bear in mind that all verbs of a similar termination with the examples presented hereafter, have similar irregularities; thus *accendere*, makes *accendi*, *accens*, as *accendere*, to light, makes *accendi*, *accens*.

IMPERFECT TENSE.			PERFECT TENSE.			PARTICIPLE PAST.		
—			—			—		
<i>Accendi</i>	ndere,	to light;	<i>accendi</i>	endi,		<i>accens</i>		
<i>Accipere</i>	gere,	perceive;	<i>accipere</i>	ipere,		<i>accipiens</i>		
<i>Absolvere</i>	olvere,	absolve;	<i>absolvere</i>	olvere,		<i>absolvens</i>	or	<i>absolutus</i> .
<i>Conoscere</i>	oscere,	know;	<i>conoscere</i>	oscere,		<i>conoscens</i>		
<i>Commovere</i>	overe,	move;	<i>commovere</i>	overe,		<i>commovens</i>		
<i>Currere</i>	rere,	run;	<i>currere</i>	rere,		<i>currens</i>		
<i>Destruere</i>	struere,	destroy;	<i>destruere</i>	struere,		<i>destruens</i>		
<i>Discernere</i>	cernere,	distinguish;	<i>discernere</i>	cernere,		<i>discernens</i>		
<i>Discutere</i>	cutere,	discuss;	<i>discutere</i>	cutere,		<i>discutens</i>		
<i>Expressere</i>	pressere,	express;	<i>expressere</i>	pressere,		<i>expressens</i>		
<i>Frigere</i>	gere,	friz;	<i>frigere</i>	gere,		<i>frigans</i>		

<i>L</i>	<i>egere</i> , read;	<i>l</i>	<i>am</i> , hate.
<i>M</i>	<i>erre</i> , put;	<i>m</i>	<i>isi</i> , maim.
<i>Pr</i>	<i>umere</i> , presume;	<i>pr</i>	<i>am</i> , presume.
<i>Pr</i>	<i>cere</i> , press;	<i>pr</i>	<i>am</i> , press.
<i>Per</i>	<i>icere</i> , strike;	<i>per</i>	<i>am</i> , persecute.
<i>R</i>	<i>empere</i> , break;	<i>r</i>	<i>uppi</i> , rotte.
<i>Spi</i>	<i>gere</i> , push;	<i>sp</i>	<i>am</i> , spend.
<i>Spe</i>	<i>gnere</i> , extinguish;	<i>sp</i>	<i>am</i> , spend.
<i>Tor</i>	<i>cere</i> , twist;	<i>tor</i>	<i>si</i> , tortoise.
<i>Scr</i>	<i>ere</i> , write;	<i>scr</i>	<i>am</i> , write.
<i>Uci</i>	<i>dere</i> , kill;	<i>uci</i>	<i>si</i> , murder.

§ 3. The following verbs however are excepted from the forms given above, their irregularities being as follows,

PERFECT TENSE. PART PARTICIPLE.

<i>Cocere</i> , to cook;	<i>coxi</i> ,	<i>coctus</i> .
<i>Cedere</i> , give up;	<i>cedi</i> ,	<i>cessus</i> .
<i>Dirigere</i> , direct;	<i>directi</i> ,	<i>directus</i> .
<i>Esigere</i> , require;	<i>exigi</i> ,	<i>actus</i> .
<i>Fondere</i> , melt;	<i>fusi</i> ,	<i>fusus</i> .
<i>Flectere</i> , bend;	<i>flecti</i> ,	<i>flexus</i> .
<i>Mergere</i> , plunge;	<i>mersi</i> ,	<i>mersus</i> .
<i>Nascondere</i> , hide;	<i>nascendi</i> ,	<i>nascosus</i> or <i>nascosus</i> .
<i>Negligere</i> , neglect;	<i>neglexi</i> ,	<i>neglexus</i> .
<i>Nascere</i> , be born;	<i>nasci</i> ,	<i>natus</i> .
<i>Rifluere</i> , shine;	<i>reflui</i> ,	
<i>Rispondere</i> , answer;	<i>respondi</i> ,	<i>respondens</i> .

<i>Redimere</i> ,	redeem;	<i>redemi</i> ,	<i>redempto</i> .
<i>Spargere</i> ,	spread;	<i>sparsi</i> ,	<i>sparsus</i> .
<i>Spergere</i> ,	asperse;	<i>spersi</i> ,	<i>aspersus</i> .
<i>Stringere</i> ,	strain;	<i>strinxi</i> ,	<i>strictus</i> .
<i>Solvere</i> ,	untie;	<i>solvxi</i> ,	<i>solutus</i> .
<i>Vivere</i> ,	live;	<i>vixi</i> ,	<i>viximus</i> or <i>viximus</i> .
<i>Assistere</i> ,	assist;	} make in the participle past <i>assistite, assistitis, assistite, re-</i> <i>sisistis.</i>	
<i>Consistere</i> ,	consist;		
<i>Existere</i> ,	exist;		
<i>Resistere</i> ,	resist;		

§ 4. The following is a list of verbs of the second Conjugation, which undergo irregularities in several tenses; their compounds have likewise the same irregularities. All those tenses which are not mentioned, will be understood to be regular.

Bere, by *syncope* for *bevere*, to drink. — *Bere*, I drink. — *Bevera*, I was drinking. — *Bexi* or *be-xi*, I drank. — *Bexeris* or *beris*, I will drink. — *Bexeri* or *bereri*, I should drink. —

Conducere by *syncope* for *conducere*, to conduct. — *Conducens*, conducting. — *Conductus*, conducted. — *Conduco*, I conduct. — *Conducebam*, I was conducting. — *Conduxi*, I conducted; *conducenti*, etc. — *Conduxeris*, I will conduct. — *Conduxeris*, I would conduct. — *Conduci*, conduct; *conduca*, etc. — *Conducareris*, that I might conduct. —

Cedere, to fall. — *Esse cecidisse*, to have fallen. — *Cecidi*, I fell; *cecidi*, etc. — *Cecideris* or *cedis*, I will fall. — *Cecideris* or *cedis*, I would fall. —

Chiedere, to ask. — *Chiedo*, asked. — *Chiedo* or *chiedgo*, I ask. — *Chiedi*, I asked; *chiedesti*, etc. *Chieda* or *chiedga*, let him ask. —

Dire, by syncope for *dicere*, to say. — *Direndo*, saying. — *Detto*, said. — *Dico*, I say; *dici*, *dice*, *dicano*, *dite*, *dicano*. — *Diceva*, I was saying. — *Dissi*, I said; *dicasti*, etc. — *Direi*, I will say. — *Direi*, I should say. — *Di*, say; *dici*, etc. *Che di-cean*, that I might say. —

Dolere, to complain. — *Dolendosi*, complaining. — *Doluto*, complained. — *Mi dolgo*, I complain; *ti duchi*, *si duole*, *si dogliano*, *si dolate*, *si dolgano*. — *Mi dolo*, I complained; *ti dolisti*, etc. *Mi dovrei*, I will complain. — *Duchesi*, complain; *si dolya*, *dogliamoci*, *dolatevi*, *si dolgano*. — *Che io mi dolgo*, that I may complain. — *Che mi dolami*, that I might complain. —

Dovere, to owe or to be obliged. — *Devo*, *debo* or *doppio*, I must; *dovi*, *dere*, *dobbiamo*, *doate*, *devono* or *dobbano*. — *Dovrei*, I shall be obliged. — *Dovrei*, I should be obliged. — *Che io debba*, that I may be obliged; *che dobbiamo*, *dobbiate*, *dobbano*.

Nuocere, to injure. — *Nocendo*, injuring. — *Nociuto*, injured. — *Nuoco*, I injure, *nuoci*, *nuoce*, *nuociamo*, *nuoce*, *nuocano*. — *Nocui*, I injured; *nuocisti*, etc. — *Noceri*, I will injure. — *Nocerei*, I would injure. — *Nuoci*, injure; *nuoca*, etc. — *Che io nuoca*, that I may injure. — *Che nuocia*, that I might injure. —

Parere, to appear. — *Parendo*, appearing. — *Paruto* or *parso*, appeared. — *Pajo*, I appear; *pari*,

pare, pariamo, parete, pajano or *parano*. — *Parai*, I appeared; *parai*, etc. — *Parrò*, I will appear. — *Parrei*, I would appear. — *Parì*, appear; *paja, pariamo, parete, pajano*. — *Che io paja*, that I may appear. — *Che parai*, that I might appear. —

Piacere, to please. — *Piacere*, pleased. — *Esser piaciuto*, to have pleased. — *Piaciò*, I please; *piaci, piace, piacciamo, piacetè, piacciono*. — *Piacqui*, I pleased, *piacui*, etc. — *Piaci*, please. —

Porre, by syncope for potere, to put. — *Ponendo*, putting. — *Pose*, put. — *Ponga*, I put; *poni, pose, poniamo, ponete, pongano*. — *Posi*, I put; *posai*, etc. — *Porrò*, I will put. — *Parrei*, I should put. — *Poni*, put; *ponga*, etc. — *Che posai*, that I might put. —

Potere to be able. — *Possò*, I can; *posai, può, possiamo, potete, possono*. — *Potrò*, I will be able. — *Che io possa*, that I may be able. —

Rimane, to remain. — *Rimane*, remained. — *Rimango*, I remain; *rimani*, etc. — *Rimai*, I remained, *rimasesti*, etc. — *Rimarò*, I will remain. — *Rimarrei*, I should remain. — *Rimani*, remain; *rimanga*, etc. — *Che io rimanga*, that I may remain. —

Sapere, to know. — *Sò*, I know; *sai, so, sappiamo, sapete, sanno*. — *Seppi*, I knew; *sapetti*, etc. — *Saprò*, I will know. — *Saprei*, I should know. — *Seppi*, know; *sappia* etc. — *Che io sappia*, that I may know. —

Scegliere, to choose. — *Scelto*, chosen. — *Scelgo*, I choose; *scegli*, etc. — *Sceiai*, I chose, *sceglenti*, etc. — *Scegli*, choose, *sceglia*, etc. *Che io sceglia*, that I may choose.

Sedere, to sit. — *Siedo* or *seggo*, I sit; *sede*, *sède*, *sediamo*, *sedete*, *sedens* or *seggono*. — *Sedi*, sit; *sieda* or *segga*. —

Stellare, to pluck out. — *Stello*, plucked. — *Stello* or *stolgo*, I pluck; *stella*, etc. — *Stelai*, I plucked; *stellasti*, etc. — *Stelli*, pluck, *stella* or *stolga*, etc. —

Tenere, to hold. — *Tengo*, I hold; *teni*, *tiene*, *teniamo*, *tenete*, *tegono*. — *Tenni*, I held; *tenisti*, etc. *Terrò*, I will hold. — *Tieni*, hold; *tepa* etc.

Togliere or *torre*, to take away. — *Tolse*, taken. — *Tolgo*, I take; *tolgi*, etc. — *Tolui*, I took; *tolgisti*, etc. — *Togliero* or *torrò*, I will take. — *Toglierei* or *torrei*, I should take. — *Togli*, take; *tolga*, etc.

Trarre, to draw. — *Trando*, drawing. — *Tratto*, drawn. — *Traggo*, I draw; *trai*, *trai*, *trajiamo*, *traiete*, *traggono*. — *Traxi*, I was drawing. — *Trassi*, I drew; *trastisti*, etc. — *Trarrò*, I will draw. — *Trai*, draw; *tragga*, etc. — *Che trascin*, that I might draw. —

Valere, to be worth. — *Essere valuto*, to have been worth. — *Valgo*, I am worth; *vali*, *vale*, *valgiamo*, *valete*, *valgono*. — *Valui*, I was worth; *valisti*, etc. — *Varrò*, I shall be worth. — *Vali*, be worth; *valga*, etc.

Vedere, to see. — *Vedo* or *veggo*, I see; *vedi*, *vede*, *vediamo*, *vedete*, *vedano* or *veggono*. — *Vidi*, I saw; *vedisti*, etc. *Vedrò*, I will see. — *Vedi*, see; *veda* or *vegga*.

Volere, to be willing or to wish. — *Voglio*, I wish; *vai*, *vuò* or *vuale*, *vogliamo*, *volete*, *vogliono*. —

Volli, I wished; *Volunt*, etc. — *Vorrè*, I shall wish. — *Che io voglia*, that I may wish. —

Solero, to be accustomed. — *Solito*, accustomed. — *Sapto*, I am accustomed; *sapiti*, *suele*, *sogliono*, *solito*, *sogliono*. — *Solevo*, I was accustomed. — *Fui solito*, I was accustomed. — *Che io sapia*, that I may be accustomed. — This verb wants the future tense and the conditional.

§ 5. The verbs *should*, *ought*, *could*, *might*, *would*, are employed in English either as auxiliaries of other verbs, or as independent verbs. When used as auxiliaries, they are of course not translated in Italian; but when they imply the sentiment of "duty, power, and will," as you *should* not do it; *could* I come; *will* you not go; they are then independent verbs, and in that case they are translated by *deve*, *potere*, *volere*, as already conjugated in the preceding list of irregular verbs of the second conjugation; we should therefore say, *voi non dovete farlo*; *si lo potessi venire*; *non volevo colui andare?*

THIRD CONJUGATION.

§ 6. In the third Conjugation the greater number of verbs are irregular, but their irregularity generally falls only on the present tense of the Indicative mood. The following verbs are the only entirely regular ones in the third Conjugation.

<i>Apreire,</i>	to open.	<i>Mearire,</i>	to lie.
<i>Acertare,</i>	warn.	<i>Partire,</i>	depart.
<i>Bollire,</i>	boil.	<i>Pentire,</i>	repent.
<i>Coprire,</i>	cover.	<i>Servire,</i>	serve.
<i>Concertire,</i>	convert.	<i>Sentire,</i>	feel.
<i>Consentire,</i>	consent.	<i>Tossire,</i>	cough.
<i>Dormire,</i>	sleep.	<i>Vestire,</i>	dress.
<i>Fuggire,</i>	fly.		

The verbs *aprire*, to open ; *coprire*, to cover ; *disco-
prire*, to uncover ; have two forms in the perfect
tense, *aprit* or *apert*, etc. and in the participle past
they make *aperto*, *coperto*, *discoperto*.

§ 7. The following verb *finire*, to finish, will
serve as an example, according to which all irre-
gular verbs of the third Conjugation are to be con-
jugated.

Finire, to finish. — *Finisco*, I finish ; *finisci*,
finisce, *finiamo*, *finite*, *finiscono*. — *Finiva*, I was fi-
nishing. — *Finii*, I finished ; *finisti*, etc. — *Finirò*,
I will finish. — *Finirei*, I should finish. — *Finirete*,
finish ; *finite*, etc. — *Che finisca*, that I may fi-
nish. — *Che finisci*, that I might finish. —

The verb *apparire*, to appear ; may make *appa-
rui* or *appare*, he appears ; *appariscono*, or *appa-
iono*, they appear.

§ 8. The following verbs take both the regular
and the irregular forms in the present, as *oddero*,
or *odderanno* from *odderire*, to abhor.

<i>Engolir</i> ,	to	swallow.
<i>Fedrir</i> ,		polish.
<i>Languir</i> ,		languish.
<i>Nutrir</i> ,		nourish.
<i>Mentir</i> ,		lie.
<i>Seuadir</i> ,		contradict.
<i>Tossir</i> ,		cough.

§ 9. There are some verbs of this Conjugation, which undergo several other irregularities. They are the following.

Cucir, to sew. — *Cucio*, I sew; *cuci*, *cues*, *cuciamo*, *cucide*, *cuciamo*. — *Cuci*, sew; *cucia*, etc.

Enfiar or *emfiar*, to fill. — *Enfiando*, filling. — *Enfiado* or *emfiado*, filled. — *Enfo*, I fill; *emfi*, *emfis*, *emfiamo*, *emfide*, *emfiamo*. — *Emfi*, fill; *emfia*, etc.

Morir, to die. — *Euier morto*, to have died. — *Morto*, dead. — *Muero* or *muelo*, I die; *muero*, *muero*, *muero*, *muero*, *muero* or *muelo*. — *Morre*, I will die. — *Morrei*, I should die. — *Mueri*, die; *muera* or *muela*, etc.

Salir, to mount. — *Euier salido*, to have mounted. — *Salgo*, I mount; *salí*, *sale*, *saliamo*, *salde*, *saliamo*. — *Salí*, mount; *salga*, etc.

Seguir, to follow. — *Segue* or *sigue*, I follow; *sigui* or *sigui*, *sigue* or *sigue*, *siguiano*, *siguie*, *siguiano* or *siguiano*. — *Segui* or *sigui*, follow; *seguia* or *siguia*, etc.

Oír, to hear. — *Odo*, I hear; *oí*, *ode*, *oíamos*, *oide*, *oíamos*. — *Oí*, hear; *oia*, *oíamos*, *oide*, *oíamos*. —

Uscire, to go out. — *Essere uscito*, to have gone out. — *Esco*, I go out; *uscì*, *esci*, *usciamo*, *uscite*, *uscite*. —

Venire, to come. — *Essere venuto*, to have come. — *Vengo*, I come; *veni*, *viene*, *veniamo*, *venite*, *venite*. — *Venni*, I came; *venisti*, etc. — *Verrò*, I will come. — *Vieni*, come; *venga*, etc.

EXERCISE III.

(§ 1.) Thomas Gray, called the poet of melancholy, made himself a great name with few compositions. —

June, Queen of Naples, gave Avignon to the
Glorious *Avignon*

Pope. — An Italian proverb says that all the water runs
Papa *and*

into the sea. — (§ 2.) Dido broke her faith to the
a *Dido*

ashes of Sicheus for the love of Æneas. — Venice
Sicheus *Vene*

always endeavoured to extend her frontiers towards
attendant *empire* *empire*

the East. — Elizabeth, queen of England, wrote and
Elizabeth

translated several books, and was perfectly acquainted
profundamente versata

with greek and latin languages. — The ashes
cintrados *cassa*

ver, and iron. — (§ 3.) Nature has sown in ^{sempre}
 man the seeds of science, but (they must be cultivated)
 (in order) to produce fruit. — Edmond Spenser ^{disperda che stato coltiva}
^{per} — ^{Edmondo}
 was born nearly two centuries after Chaucer, he rose
 to the fame of a great poet, and he was really so
 — in all the extension of the word. — (§ 4. 5.)
 Drawing owes its origin to chance, sculpture to re-
 ligious, and painting to the progress of the other
 arts. — The statues of nations and the other monu-
 ments remained only remind us of a ^{part}
 of the heroic beings who have lived upon the
 earth. — Every one wishes to live for a long time,
 but no one wishes to be esteemed old. — (§ 6. 7.)
 The force of steam has opened a thousand new ways
 to the commerce of the whole world.—It often hap-
 pens that ^{strict} friendship ends into ^{very}
 bitter enmity. — (§ 8. 9.) The voracious sea swal-
 lows without mercy the riches and lives of men. —
 He who listens to the advice of others, seldom falls
 into error. —

disperda

LESSON XVIII.

OF THE PASSIVE PARTICLE *si*.

§ 1. The particle *si* in Italian, when applied to verbs, gives them a passive character. It answers to the english words *one*, *people*, *we*, *they*, which words, when used in a general sense, are translated by *si*, as *si crede*, one believes; *si dice*, people say; *si canta*, they sing etc. — If the verb in English is in a compound tense conjugated with the auxiliary *to have*, this latter is replaced in Italian by *essere*, as *si è cantato tutto la notte*, they have sung the whole night; *si è udito un gran rumore*, a great noise has been heard.

§ 2. *One*, *people*, *they*, etc. before reflexive verbs, followed by the pronouns *oneself*, *himself*, *herself*, *themselves*, etc. are translated by *uno*, *taluno*, *alcuno*, *altri* or *noi*, according to the signification of the sentence; as *uno si lusinga*, one flatters himself; *uno si pente spesso d'aver parlato*, people often repent to have spoken. This is necessary to avoid the collision of the two words *si si*, as *si si lusinga*, instead of *uno si lusinga*, a repetition contrary to the laws of euphony.

§ 3. The auxiliary *to be* in the third person, followed by a verb and relating to a thing and not to a person is — generally — supplied by the particle *si*, as *si vedeva la casa*, the house was seen; *si loda la vostra pazienza*, your patience is praised. — If the subject is plural, the verb also must be plural, as *si ammirano le vostre qualità*, your qualities are admired. — If the auxiliary *to be* is in a composed tense, as “it has been seen; they have been published,” *si* must supply the participle past *been*, and say, *si è veduto*; *si sono pubblicati*. — If *si* meets with *si* and *vi*, these latter take the precedence, as *non si si vede*, one can not see here; *non vi si entra*, one cannot enter there. — The negative *non* must always precede *si*, as *non si sente*, it is not heard.

§ 4. The english expressions, *I am told*; *I am forbidden*; *I am allowed*; *I am ordered*; *I am rebuked*; *I am promised*; *I am spoken to*; cannot be literally translated in Italian; but the nominative case or subject in English becomes dative in Italian, and the verb is put in the third person singular; we therefore say “it is told to me; it is forbidden to me; etc.” *mi si dice*, *mi si proibisce*, etc. The same rule is to be observed if the above verbs are placed in any of the other tenses; as “I have been spoken to,” *mi è stato parlato*. If the object — promised, stolen, or spoken of — is plural, the verb must be plural; as *mi furono dette molte cose*, I was told of many things.

EXERCISE VIII.

(§ 1.) One can live happily without being learn-
scire sapienter
 ed but one cannot be truly wise without religion. —
 One cannot enjoy any blessing fully without com-
gaudere bene dispendere
 pany.—(In the person) one loves, every thing is right;
a illi vider bene bene
 every thing is wrong in him whom one dislikes. —
male a vider male
 Whenever we condemn the ignorance (*a*) of others, we
 should not show our own. — We have not yet seen a
maius
 more dreadful earthquake than that which happened
quatuordecim — annis
 at Lisbon in the year one thousand seven hundred
a. 1656
 and fifty four. — (§ 2.) When one praises oneself,
 one gives a manifest proof of not knowing oneself.—
conoscere
 If one blames oneself, others believe more than (*si*)
 what is said; if one praises oneself, they be-
 lieve (*a*) nothing. — (§ 3.) Warriors' faces are
vultu

(a) See § 8. p. 64.

(b) § 4. p. 24.

(c) § 2. p. 73.

better exposed by the roughness of bronze, than
 by the softness of gold — All is spent and waste-
 ed in making a remarkable and pompos show of
 oneself. — The Cymbrians, a northern people, were
 conquered by Marins, a Roman citizen. — Pythago-
 ras was burnt alive by the Crotonians. — Many
 things have been said and believed about ancient
 times, which perhaps never happened. — On the
 top of those mountains, the air is so rarified that peo-
 ple die there. — (§ 4.) Aristarcus interrogated by
 a friend (s) of his, why he did not write, "Bacanae,"
 replied he, "I am not allowed to write what I wish." —
 Were you not told before, that you should men-
 tion (s) neither God nor his saints? —

(a) § 4. p. 18.

(a) § 2. p. 18.

LESSON XIX.

OF PARTICIPLES.

OF PRESENT PARTICIPLES.

§ 1. A participle present used in English as a substantive, is rendered in Italian by putting the verb in the infinitive mood preceded by the article, as *il viver parco*, living sparingly; *il perdonare a' nemici*, forgiving enemies, &c. — If the participle is preceded by a preposition, it is rendered in Italian by the infinitive mood, and the preposition is generally accompanied by the article, as *coll' insegnare s' impara*, by teaching one learns. — If the participle present refers to a noun or pronoun, governed by a preceding verb, it is supplied in Italian by the infinitive mood, as *visti un uomo venir verso noi*, I saw a man coming towards us.

§ 2. The English say *your having lost*; *his speaking*; *her having married*; &c. Such phrases in Italian are expressed by leaving out the possessive adjective, and putting the verb in the subjunctive mood preceded by *che*, as *mi dispiace che abbiate perduto tanto denaro*, I am sorry for your having lost so much money; *al non piace ch' egli parli così francamente*, he dislikes his speaking so boldly; &c.

OF PAST PARTICIPLES.

§ 3. When the participle past of a verb, conjugated with the auxiliary *avere*, relates to one of the pronouns *io, tu, si, lei*, it must agree with it in gender and number, as *io ho veduto*, I have seen them; *lei ho salutata*, I have saluted them. In all other cases it may or not agree with its object, as the speaker likes, as *ho ricevuto* or *ricevuta una lettera*, I have received a letter. — If the participle past is conjugated with *essere*, it must agree with its subject; as *egli è lodato*, he is praised; *ella è amata*, she is loved. (See *Less. 16*. § 3. *pag.* 114.)

§ 4. Many verbs which in English are conjugated with “to have,” *avere*, take *essere* in Italian. They are the following:

<i>Andare,</i>	to go.	<i>Giacere,</i>	to lie down.
<i>Accadere,</i>	happen.	<i>Piacere,</i>	please.
<i>Apparire,</i>	appear.	<i>Parere,</i>	seem.
<i>Appartenersi,</i>	belong.	<i>Perire,</i>	perish.
<i>Bastare,</i>	suffice.	<i>Partire,</i>	set out.
<i>Cadere,</i>	fall.	<i>Restare,</i>	remain.
<i>Cascare,</i>		<i>Rimanere,</i>	
<i>Comparire,</i>	appear.	<i>Semire,</i>	faint.
<i>Dignarsene,</i>	displease.	<i>Sparire,</i>	disappear.
<i>Diventare,</i>	become.	<i>Uscire,</i>	go out.
<i>Diventare,</i>		<i>Venire,</i>	come.
<i>Entrare,</i>	enter.		

§ 5. The following verbs, when they govern no object, are conjugated with *essere*, as *sono fuggito*, I have fled; *son corso a casa*, I have run home; but when they govern an object or accusative case, they are conjugated with *avere*, as *ho fuggito il nemico*, I have fled from the enemy; *ho corso tre miglia*, I have run three miles.

<i>Affondare</i> ,	to sink.	<i>Bisfare</i> ,	to resolve.
<i>Correre</i> ,	run.	<i>Salire</i> ,	go up.
<i>Crescere</i> ,	grow.	<i>Scaturire</i> ,	spring.
<i>Fuggire</i> ,	flee.		issue.
<i>Guarire</i> ,	cure. recover.	<i>Scendere</i> ,	descend.
		<i>Sedere</i> ,	sit down.
<i>Grandinare</i> ,	hail.	<i>Scintillare</i> ,	alight.
<i>Ghiacciare</i> ,	freeze.		descend.
<i>Lampeggiare</i> ,	lighten.	<i>Tuonare</i> ,	thunder.
<i>Montare</i> ,	mount.		be worth.
<i>Nascondere</i> ,	conceal.	<i>Valere</i> ,	avail.
<i>Passare</i> ,	pass.		cost.
<i>Piovare</i> ,	rain.	<i>Vivere</i> ,	live.
<i>Pioverigginare</i> ,	drizzle.		

§ 6. When the participles past *veluto*, *potuto*, *deuto*, and *saputo*, are followed by one of the verbs conjugated with *essere*, the auxiliary of those participles must be *essere* too; as *non son potuto entrare*; I have not been able to enter; *non è voluto venire*, he did not wish to come.

EXERCISE III.

(§ 1.) With our ancestors, doing things worthy
 appears appears
 of him was something more spontaneous and sin-
 cere than with us. — It almost always happens
 that in escaping our destiny we stumble upon it. —
 — *faggle* (X) *desist* (X) *intemper* is —
 Physicians do sometimes more good to their pa-
 tients by quiet and repose than by operating on and
 tormenting them. — There is not a man upon the
 earth of so brilliant a genius, that in communicating the
 light of knowledge, does not throw some shade of igno-
 rance. — Brutus, with an imperturbable face, saw
 his two sons dying. — (§ 2.) I rejoice with you
 at your having so soon recovered your health
 perfectly. — He did not yet know of my having married

(a) Present tense of the subjunctive mood.

the daughter of this poor old man. — (§ 3.) He
migre

who heaps riches together without spending them,
accumule —

will say one day he has heaped them and not
si avec

enjoyed them. — Have you seen my children just
gades — *trou*

come from France ? I have not yet seen them. —
glaçons *ancora*

The fidelity due to the mother country, ought to
faide *dévot* *patrie* *dévot*

be preferred to private friendship. — (§ 4.) We
antipriva

should never grieve for those evils which have not
non dures mal affligées

yet happened. — If I had not followed your ad-
avis

vise, I should have fallen in a danger greater than
 this. — (§ 5. 6.) It has lightened and thundered

the whole night. — I have spent this evening agree-
passer une (3) soirée (1) paisa-

bly in your company. — My father has lived longer
vie

than yours. — I have not been able to come to you
père

earlier ; I have been obliged to write many letters
déve

to my relations and friends.

—

LESSON XX.

OF THE USE OF SEVERAL MOODS.

OF THE CONDITIONAL.

§ 1. When the verb *wish* is followed by one of the auxiliaries *should, might, could, would*, the former in Italian must be put in the conditional, followed by the conjunction *che*, and the latter in the subjunctive mood, as *vorrei che la poteste vedere*, I wish you could see her.

§ 2. Whenever the two auxiliaries *could have* are followed by a verb in the participle past, the verb *have*, which is in the infinitive mood in English, must be put in the conditional in Italian, followed by *potere* in the participle past, and the principal verb, which is in the participle past in English, becomes infinitive in Italian, as *chi avrebbe potuto raffigurarmi*, who could have recognised me.

OF THE SUBJUNCTIVE.

§ 3. In Italian whenever one verb depends upon another, indicating *belief*, as "I thought;" *necessity*, "I must;" *question*, "he asked;" *entreaty*, "I beg;" *ignorance*, "I do not know;" *inability*, *dread*, *doubt*, *fear* or *wonder*; the depending verb

must be put in the subjunctive mood, as *credo ch'è-
gli sia adatto a ciò*, I believe he is fit for it; *con-
vinto ch'io parta all'istante*, I must set out imme-
diately; *si domanda come si chiamasse la fanciulla*,
he asked what was the name of the girl; etc. In
the first example the subjunctive *sia* depends upon
the verb *credo*, expressing belief; in the second, the
subjunctive *parta*, depends upon *convinto*, expres-
sing necessity; in the third *chiamasse* depends upon
domanda, implying question.

§ 4. In consequence of the rule established in
the preceding paragraph, the adjectives *alcuno*, *nessuno*,
veruno, *nissuno*, *nella*, *nissun*, *chiunque*, *qualun-
que*, *quanto*, etc. when they are employed in a
sentence of negation, condition, etc. involving in such
a case uncertainty and doubt, require the second verb
in the subjunctive mood; as *non v'è alcuno, che
ti veda*, there is no one who esteems you; *qualun-
que talento egli abbia*, whatever talent he has; *chiun-
que venga*, whoever comes; etc. — Also the verb *essere*,
to be, in the third person singular, followed
by one of the adjectives *facile*, *difficile*, *necessario*,
giusto, *possibile*, *probabile*, etc., or by the words
tempo, *ora*, *meglio*, *bene*, etc., requires the subse-
quent verb in the subjunctive mood, preceded by
the conjunction *che*, as: *è facile che egli venga*, it
is probable that he will come; *è giusto che l'aiuti*,
it is just for you to help him; *è tempo che parti-
simo*, it is time for you to dine; *è meglio che resti
a casa*, it is better for you to remain at home.

§ 5. In all the expressions in which objects of the verbs *to wish*, *to order*, *to desire*, *to have*, *to allow*, *to suffer*, *to tell*, etc. govern the infinitive mood, as *I wish you to go*; *He told me to write*; etc. 1st, the former verb must be followed by the conjunction *che*; 2nd, the object of the first verb in English becomes the subject in Italian; 3rd, the second verb, which is infinitive mood is put in the subjunctive mood, as *egli non vuole ch' io parta*, he does not wish me to go away; *permettete ch' egli rimanga*, allow him to remain; *dirgli che venga qui*, tell him to come here.

OF THE INFINITIVE.

§ 6. When a verb is governed by one of the following verbs, *dire*, to say; *sapere*, to know; *credere*, to believe; *parere*, to appear; *pensare*, to think; etc. and the same subject or person governs the two verbs, as "I think I recollect it; he knows he is;" the second verb is put in the infinitive mood generally preceded by the preposition *di*, and we say; *sanno di essere ricchi*, they know they are rich; *egli crede d'aver ragione*, he thinks he is right.



REFERENCE

(§ 1. 2.) I wish you would consider both the time and labour I have employed in this work. —

No one better than Brutus could have known how

to shake off the yoke of the Tarquins. — (§ 2.)

I do not think there is a greater consolation or pleasure than that of helping the poor and unhappy.

per people. — He is a fool who wonders

— (E) *Quare* di *manifestum* est
that a blind man does not see a mountain be-
— *causam*

here his eyes more than a stone between his

fact. — It is necessary for us to make use of every thing with moderation. — Garden is like frankincense ; (in order to) spread its fragrant perfume everywhere.

burns, it must burn in the sacred fire of inspiration.— (§ 4.) There is no human force that cannot be overcome by another. — There is nothing that

is shown more easily than love and hatred. — It is difficult for a rich man to understand fully the miseries of the poor. — It is time for me to show

you how much you are loved by me. — (§ 5.)
questo

You *des* innocent, said one of the disciples of So-
 (imp.)

crates to this philosopher. " Would you have me to
 die guilty ? " answered Socrates. — I wish you
rispondete

trust in him who trusts his own life to you. —
fidere di *affidete* —

My son, I wish you not to neglect these important
 studies. — (§ 6.) The flatterer believes he pleas-
 es every one by his false praises. — The
ad *con*

lover thinks he cannot live without the object he
 admires. —

LESSON XXI.

OF THE PRINCIPAL IDIOMS.

§ 1. When through the medium of the verb *to be* followed by a participle past, judgment is pas-
 sed upon a subject, as a thing *to be said*; a fact *to be remembered*; etc. the verb *to be* relating to a thing
 and not to an adjective is translated in Italian, merely by the preposition *da*, and the principal verb, which
 is in the participle past in English, is put in the in-

essere is Italian; thus we say, *una cosa da dire*; *un fatto da ricordare*; we also might say, *da dirsi* or *da ricordarsi*.

§ 2. The verb *to be*, followed by a participle present, as *I am writing*; *you are reading*; expressing an action still in duration, is left out in Italian, and the participle present is put in the present tense of the indicative mood, we therefore say: *io scrivo*, *voi leggete*. *To be* in this case may also be translated by the verb *stare*, which is much used in familiar conversation; as, *sto scrivendo*; *state leggendo*. — The verb *to be*, with an adjective, is employed in English to express either the state or want of the body; but in Italian the verb *avere* with a substantive is used; so that we say, *aver fame*, *sete*, *paura*, *freddo*, *caldo*, *vergogna*, or *vergognarsi*, to be hungry, thirsty, afraid, cold, warm, ashamed; except *to be angry*, which is literally translated *essere adirato*, *iracundo* or *adignato*.

§ 3. *Is it thou?* *is it you?* *is it I?* *is it we?* are rendered in Italian by *sei tu?* *state voi?* *sono io?* *siamo noi?* etc., making the verb *to be* agree in Italian with the person to which it refers. — Likewise *it is several days since*; *it is three years since*; etc. are translated in Italian by making the verb *to be* agree with the word expressing duration of time; and rendering the word *since* by *che*, as *sono vari giorni che*; *sono tre anni che*; etc.

§ 4. The verb *avere* followed by the preposition *da* before an infinitive mood, as *avere da fare*; *avere da scrivere*; etc. signifies *to have something to do, to write*; etc. — *Avere*, followed by the preposition *a*, is used instead of the verb *dovere*, as *avere a camminare*; *avere a parlare*; viz. *dover camminare*; *dover parlare*; it answers to the english verb *to be obliged*; as, *noi avremo ad aspettare molto tempo*, we shall be obliged to wait a long time; *voi avete a far più moto*; you must take more exercise.

§ 5. The verb *to go* is sometimes used in English to express passage or introduction to another action, as *you are going to write*; *we are going to leave*; etc. In this case the expression *to be going to*, is rendered in Italian by *essere per* or *stare per*, and we say: *voi siete per stare per scrivere*; *noi stiamo per stare per partire*. — The conjunction *and*, which the English place between two verbs, the former of which indicates motion, as *go and see him*; *go and take it*, is rendered in Italian by the preposition *a*, and the second verb is put in the infinitive mood, thus we say: *andate a vederlo*; *andate a prenderlo*; etc.

§ 6. The English verbs *to get*, *to oblige*, *to cause*, *to order*, *to leave*, *to have something done*, followed by another verb either in the infinitive mood or in the participle past, are translated in Italian by the verb *fare*, as *mi fece restare a desinare*, he desired me to remain to dinner; *lo facemmo partire*, we

obliged him to speak. But if the verb that follows is a participle past; as " *I will have it done for you; he has got it mended for me;* " that verb is always put in the infinitive in Italian; thus we will say, *ce lo farà fare; me lo ha fatto raccomodare.*

§ 7. The English expressions, *it is for him; it is my turn; it concerns you;* impersonally used, are translated in Italian either by the verbs *stare, toccare, spettare* or *appartenero*, followed by the pronoun or person upon whom the duty falls in the dative case, and the preposition *a* may be translated by *di, a, or di*, *mi tocca a voi a parlare*, it is your turn to speak; *non spetta a me l'avvertirlo*, it does not concern me to warn him; *etc.* — *It is cold; it is warm; to be well; to be ill;* are rendered in Italian by *fa freddo, fa caldo, star bene, star male;* as *io sto bene, I am well; voi state male, you are ill.* The verb *stare* is also used to address a person and enquire about his health, as *come state, how do you do.*

§ 8. The english expression *I like that wine, he likes that music, etc.* are rendered in Italian *che wine piace a me, that music pleases to him;* turning into dative in Italian what is nominative in English, and the verb *to like*, into the verb *pleases* agreeing in gender and number with its subject; thus we say, *mi piace quel vino; gli piace quella musica.* All the following verbs and expressions are subject to the same construction as the verb *to like.*

<i>Abbisognare,</i>	}	to be necessary or
<i>Convenire,</i>		to be obliged.
<i>Dolere,</i>		to be sorry,
<i>Piacere,</i>		to be pleased.
<i>Parere,</i>		to think.
<i>Ruscire,</i>		to succeed.

§ 2. The following phrases, *I have the headache, a sour-throat, the tooth-ache*, are translated by the verb *dolere*, and what is nominative in English becomes dative in Italian, and the verb is put in the third person singular or plural; we say, *mi duole la testa, mi duole la gola, mi dolgono i denti*. — The English say if *I happen to see him; I happened to hear him*; etc. This sentence must be expressed in Italian “if it happens that I see him; it happened that I heard him;” *se avviene che io lo veda; mi avvenne di sentirlo*; since a person can never represent the subject or nominative of the verbs *accadere* and *avvenire*, in Italian, as in English.

EXERCISE XL

(§ 1. 2.) Stoic (a) philosophy is more to be con-
 sidered and admired in itself than to be adopted
 for the use of life. — You are awake, while you
 should be resting. — What were you writing, when
 I arrived here. — My father, I am very hungry,
 I have not had any food since last night. — (§ 3.)
 Is it you that woman who is to come and speak
 to him? — yes, it is I. — It is not many years
 since I came to live in this country. — (§ 4.) If
 they have money to throw away, who will persuade
 himself that they have nothing to live upon? — I will
 tell you briefly what you have to do, if you care for
 it.

[a] Stoic philosophy, originating in the doctrine of the Stoics, an old sect of greek philosophers founded by Zeno, and so called from the greek word (στον) a portico, because they received their instructions in a portico. The stoics considered virtue as the supreme good, and were exceedingly severe and rigid.

your life. — (§ 5.) You are now going to condemn both me and him. — My brother, listen attentively to ^{another} —

what I am going to tell you. — Let us go and see if every thing is ready for our departure. — ^{adieu}

(§ 6, 7.) Charles the fifth had his tomb ^{erected} raised in the chapel of the monastery into which he had retired. — It is for you to command and for me to ^{obey} obey.

— In southern countries it is colder than ^{people} people believe. — There having a cooler apartment, I ^(a) ^{quite} ^{far} ^{large} should be much better than I am in this room. — ^(b) ^{there}

(§ 8.) Who would not like to have a nice little ^{piece} garden full of roses, and odoriferous plants? — Often we are obliged to do things quite contrary ^{converse} ^{to} to our character. — (§ 9.) No one suffers more ^{acutely} than him who has a violent headache. — When we happen to have spoken much, we often repent ^{posteriori}

not to have rather been ^{placate} ⁱⁿ ^{silence} silent. —

(a) See § 1. p. 133.

(b) See § 1. p. 132.

LESSON XIII.

OF PREPOSITIONS.

The prepositions *of*, *in*, *from*, *by*, etc. are literally translated in Italian by *di*, *a*, *da*, etc; as we have already seen in the first lesson upon "the connection and dependence of words;" but as these prepositions are used in Italian to form also other expressions, we will now show the most remarkable of them.

Di, of.

§ 1. The preposition *di*, not only answers to *of*, but sometimes also to the word *about*, when preceded by one of the verbs *to speak*, *relate*, *think*, *question*, and the like; as, *ei mi parlò de' vostri futuri progetti*, he spoke to me about your future projects. — It answers also, to *from*, when this preposition indicates the nation or the province, where a person is born; as, *ella è nativa di Milano*, she is from Milan.

A, to.

§ 2. The preposition *a*, indicating *station*, answers to *at* in English, *si vive a Roma molti anni*,

he lived at Rome many years. — With verbs of motion or tendency, it always supplies to before the infinitive mood, as *andrò a confortarlo*, I will go to console him. — *A* is used to indicate "the form, the shape, or construction of a thing," as *un baionetto a vapore*, a steam-vessel; *un'orologio a cilindro*, a cylinder-watch. — It is also used to indicate "the manner or fashion" adopted by a person in his system of dressing or living, as: *noi viviamo all' inglese*, we live after the English manner; *egli veste all' antico*, he dresses after the old fashion.

Da, from.

§ 3. The preposition *da*, from, is used also to express the use of a thing; as *una camera da letto*, a bed-room; *una veste da camera*, a dressing-gown; in which case the two words in English are postponed in Italian putting *da* between the two. — *Da*, is used for *as or like*, as *si vestì da donna*, he dressed himself like a woman; *veste da signore*, he dresses as a gentleman. — *Da*, is used to signify "at, in, or to the habitation of a person," as *andrò da lui*, I will go to him; *vive da mio zio*, he lives at my uncle's; in which case it is to be observed that the English phrase *to call upon* is translated in Italian by *passare da*; as *son passato da voi*, I have called upon you; *ella passerà da me*, she will call upon me. — *Da noi* signifies "with us, amongst us, in our country, in our house or family." — *Da* is used for *by*, meaning a thing that a person does by himself, as

egli imparò da se, he learns by himself. — It signifies since, as *la conosco da molto tempo*, I know her since a long time. — *Da* finally expresses "the character ability, merit, and fitness" of a person, as *ella è in età da marito*, she is of an age to marry; *è un uomo da poco*, he is a man fit for very little; *non è lavoro da te*, it is not work fit for you.

Per, for.

§ 4. The preposition *per*, for, signifies also as, when it means in the quality of, as *egli fu mandato per giudice*, he was sent as a judge. — It signifies on account of, as *I ho fatto per voi*, I have done this on account of you. — *Per* supplies always the preposition *to* before an infinitive mood, whenever this latter signifies in order that, as, *voi studiate per parlare Italiano*, you study to speak Italian. — It answers to the words however and whatever, as *per ricco che sia*, however rich he is; *per quanto cose egli dica*, whatever things he may say. — It answers to *by*, as *mi prese per la mano*, he took me by the hand; *venne qui per caso*, he came here by chance. — After the verbs *stare* or *essere*, it answers to the preposition *about*, as *egli è per uscire*, he is about to go out; *egli sta per venire*, he is about to come.

Fu, in.

§ 5. The preposition *in*, is used to supply the preposition *to*, when it signifies transition from

one province or country to another, as *andare in Inghilterra*, *in Francia*, *in Germania*, to go to England, to France, to Germany. But if the transition is to a town or any other particular place, *a* is used and not *in*; thus we say, *andré a Parigi*, *a Londra*, *a Roma*, I will go to Paris, to London, to Rome. — *In* is used also to say, *andare in campagna*, *in villa*, *in città*, to go into the country, into the town. — When *in* is used in English before day or night, or any other period of time, it is omitted in Italian, except when it signifies within, as *venire la sera*, come in the evening; *tornerò nella settimana*, I will return in (via. within) the week.

Fra or *tra*, between.

§ 6. The preposition *fra* or *tra*, answers to the English *between*, *amongst* or *within*, as *fra me e voi*, between me and you; *fra i Romani*, amongst the Romans; *fra pochi giorni*, within a few days. — It answers also to the preposition *to*, as *dun fra me*, I said to myself. We may say likewise, *dissi meco*; but this latter phrase cannot be expressed by *dissi con me*, though *meco* is a compound of *con me*.

EXERCISE III.

(§ 1.) We must never talk about things which we
comprendere
 cannot understand. — This lady is from Dublin, and is
comprendere *Dublin*
 the daughter of a rich merchant. — (§ 2.) My sister
dimora *maritime*
 lives at Paris, married to a french banker. —
 The inventions of railways and of steam vessels
strada ferrata *bastimento*
 have destroyed long distances. — As soon as we
salire
 arrived to the hotel, we ordered (a) a dinner to
facenda *desinare*
 be prepared after the Italian manner. — (§ 3.) She
 was dressed in her wedding clothes, rich and gay
colorate *aperte* *piante* *gale*
 by their great variety of colours. — For him (b) who
per *in* *a*
 loves too much, (it is of no use) to be wise
 — *non* *valere* *è* *avere*
 to judge as a wise man. — Come and take me,
 (c) — (sing.)
 we will call together on the bishop and then on
passare *parlare*

[a] § 4. p. 118.

[b] § 2. p. 85.

[c] § 1. of this lesson.

the governor of the town. — He lived at an uncle's
 of his, an extravagant and avaricious old man. —
 To learn a language by one's self, is not a thing easy
 for every one. — She has lived here since the death
 of her father. — People living as great princes
 often ruin themselves and their families. — My sister
 is already old enough for marriage. — (§ 4.) I
 (am looking for) a man as a cook, and for a girl
 as a chambermaid. — In surgery one must cut off
 a limb to save the rest of the body. — However
 beautiful she may be, she is disagreeable to my eyes. —
 (§ 5.) I intend to go to Paris and London first
 and afterwards to Germany and Spain. — People
 awaking in the night, must necessarily sleep in
 the day. — (§ 6.) I shall leave this town in a few
 days. — They spoke English to (each other) thinking
 I could not understand them.

(a) Present tense of the indicative mood.

(b) § 3, p. 118.

LESSON XXIII.

OF OTHER PREPOSITIONS AND OF
ADVERBS.

§ 1. Besides the prepositions already mentioned, there are other words so called, as *dinanzi*, before; *dietro*, behind; *vicino*, near; *lontano*, far; *incontro*, opposite; *sopra*, by the side of; *sotto*, around; *sopra*, upon; *sotto* under, etc. which are generally followed by one of the other prepositions *a*, *di*, *da*, as may be seen from the following examples: *mi stava sempre dinanzi agli (o gli) occhi*, she was always before my eyes; *egli abita lontano da voi*, he lives far from you; *ella studia sotto di me*, she studies under my instructions. — The prepositions *di* and *da* are also prefixed to these words, *da lontano*, at a distance; *da vicino*, near; *di dietro*, behind; *di sopra*, above; *di sotto*, underneath; etc. The words *vicino* and *lontano*, may change their terminations like adjectives according to the nouns to which they refer, as *ella abita vicino* (or *vicina*) *a voi*, she lives near us; *lontano* (or *lontani*) *di qui* un migliaio *abitano due secoli*, far from here one mile are living two old men.

OF ADVERBS.

§ 2. As in English, adverbs are formed by adding *ly* to an adjective, so in Italian, adverbs are formed by adding the word *mente*, as from *felice*, *felicitamente*, happily; *prudente*, *prudentemente*, prudently. But when an adjective has a different termination for each gender, the feminine termination is adopted to form the adverb; thus *savio*, by changing *o* into *a* makes *savia*, (fem.) to which adding *mente*, we have the adverb *saviamente*. — When the adjective ends either in *le*, as *facile*, or in *re*, as *familiare*, the last vowel is cut off; so *facilmente*, easily; *familiarmente*, familiarly; except *acere*, that makes *accremento*.

§ 3. The adverbs *here* or *hither* are translated by *ci*, *qui* or *qua*; *there* and *thither* are rendered by *là*, *colà*, *quivi*, *là* or *colà*. They are translated by *ci* and *vi* when no emphasis is placed upon the adverb, in which case *ci* and *vi*, with regard to their position, are subject to the same rules as the pronouns *ci* and *vi*, as explained in lesson 15. § 3. p. 100. They are translated by *qui* or *qua*, *quivi*, or *là*, when the adverb plays a principal part in the sentence and requires a peculiar emphasis or contrast. — The adverbs *coût* or *coûtà*, signifying also *here* and *there*, are peculiar to the Italians, and are used to represent the place where the party addressed or written to is staying or residing, whilst

qui or *quà* always relate to the place where the speaker or the writer is. (See the difference between *quando* and *ovvero* in lesson 12. § 1. p. 82.)

§ 4. The negative adverb *never* is translated by *non mai*, but these two words are generally separated by putting the negative *non* before the verb, and *mai* after, as *io non l'ho mai creduto*, I have never believed him. But when *never* is given as an absolute negative in answer to a question, it is translated by *mai* alone, as: *siete mai stato in Russia?* *mai*, have you ever been in Russia? *never*. — When the adverb *ever* signifies *always*, it is translated by *sempre*, but when it means *at any time*, is rendered by *mai*, as: *io l'amero per sempre*, I will love her for ever (always); *se mai avete bisogno di me*, if you ever (at any time) should be in want of me.

§ 5. When the negative *not* implies a whole sentence, it must be rendered in Italian by *no*, as *perché no?* why not? — When the negative *no* precedes the adverbs *less*, *longer*, *more*, *farther*, it is translated by *non*, and placed before the verb, as *non la vedrò mai più*, I shall see her no more; *non posso andare più oltre*, I can go no farther.

§ 6. The adverbs *now* and *then*, when separated by the conjunction *and*, are translated by *dì quando in quando*, as *vado a cavallo di quando in quando*, I ride now and then. — When *then* means

at that time, is translated by *allora*; when it signifies consequently it is translated by *dunque*, as *allora tutti si n' andarono*, then every one went away; *dunque non vi vedrò mai più*, then I shall see you no more. — One day and another day in the same sentence, separated by a verb, are translated by *quando*, repeated twice, as *quando esce a cavallo*, *quando in carrozza*, one day he goes out on horseback, another day in his carriage.

§ 7. A verb preceded by the adverbs *quando*, when; *come* or *subito che*, as soon as; *dopo*, after; *mentre*, whilst; must be put in the future tense in Italian, if it relates to a thing which is to take place in future, although in English is in the present tense or perfect compound, as: *quando li vedrò, gli parlerò*, when I see him, I will speak to him; *subito che avrete preso lezione*, as soon as you have taken your lesson. — The word *come*, when prefixed to an adjective, is translated by *quanto*, and the verb that follows is put in the subjunctive mood, as *voi non sapete quanto caritatevole egli sia*, you do not know how charitable he is; but when it is placed between the verb to know and an infinitive mood of another verb, it is not translated in Italian, as: *io li so fare meglio di voi*, I know how to do it better than you. We give here a list of those verbs which in English are followed by one preposition, and in Italian by another.

<i>Admirare,</i>	to admire at.
<i>Arrivare a,</i>	to arrive at.
<i>Arrossire di,</i>	to blush at.
<i>Accusare di, incaricare di,</i>	to charge with.
<i>Aver compassione di,</i>	to have pity on.
<i>Aver misericordia di,</i>	to have mercy on.
<i>Aver bisogno di,</i>	to be in want of.
<i>Aver occasione di,</i>	to have an opportunity for or of.
<i>Aver notizia di,</i>	to hear from.
<i>Ascoltare alcuno,</i>	to listen to any one.
<i>Asolare, aspirare una cosa,</i>	to long for.
<i>Additare, indicare,</i>	to point at.
<i>Approfitare di,</i>	to profit by.
<i>Aspettare uno,</i>	to wait for.
<i>Burlarsi, ridersi di,</i>	to laugh at.
<i>Chiedere una cosa,</i>	to ask for.
<i>Conoscere alcuno, una cosa,</i>	to be acquainted with.
<i>Curarsi di,</i>	to care for.
<i>Conferire a,</i>	to confer on.
<i>Ciander nuove di,</i>	to enquire after.
<i>Cercare una persona, una cosa,</i>	to look for.
<i>Circondare di,</i>	to surround with.
<i>Demandare a,</i>	to ask of.
	to enquire of.
<i>Domandare di alcuno,</i>	to enquire after.
<i>Empiare,</i>	to stow for.
<i>Empire di,</i>	to fill with.
<i>Esaminare una cosa,</i>	to enquire into.
<i>Far fuoco sopra,</i>	to fire at.

<i>Fidarsi di,</i>	to rely on, trust in.
<i>Guardar fuo,</i>	to gaze at, on.
<i>Guardare una cosa,</i>	to look at.
<i>Incoronare di,</i>	to crown with.
<i>Impedire di,</i>	to hinder from.
<i>Incontrare uno,</i>	to meet with.
<i>Informarsi di,</i>	to enquire about.
<i>Minacciare di,</i>	to threaten with.
<i>Intervenir in,</i>	to meddle with.
<i>Preghare alcuno,</i>	to beg of.
<i>Preghare per una cosa,</i>	to beg for.
<i>Pascere di,</i>	to feed with.
<i>Pensare a,</i>	to think of.
<i>Ornare di,</i>	to adorn with.
<i>Rendire conto di,</i>	to account for.
<i>Offendersi di,</i>	to take offence at.
<i>Ringraziare di,</i>	to thank for.
<i>Rallegrarsi di,</i>	to rejoice at.
<i>Sperare,</i>	to hope for.
<i>Scherzare sopra una cosa,</i>	to jest at, on.
<i>Suonare il pianforte,</i>	to play on the piano.
<i>Sputare sopra,</i>	to spit at.
<i>Udir parlare di,</i>	to hear of.
<i>Vivere di,</i>	to live on.

The verbs *dovere*, *potere*, *volere* and *sapere*, take no preposition after them in Italian; thus we say, *dovete scrivere*, you must write; *potete parlare*, you are able to speak; *volete uscire*, do you wish to go out; *sapete ballare*, do you know how to dance.

EXERCISE VIII.

(§ 1.) The soldier is generally ^{ad-dinaria} ^{also} in-
 fore the halber, — The sailor sees from afar the
 lighthouse of the harbour. — We must always judge
^{forte} ^{esse} of things that are near. — (§ 2.) He who does not
 see the person who is speaking, may easily be mis-
^{take} ^{apud} ^{imper-}
 taken. — The last emperor who gloriously conquer-
^{erat} ^{obvenerat}
 ed the barbarians was Theodosius. — It is very
^{Probatum}
 disagreeable to be wretchedly and coldly received by
^{disparatus} ^{machina} ^{accipere}
 any person whatsoever. — (§ 3.) There are no per-
^{(s)perare}
 sons that care less for the life of others and despise
^{curi} ^{(E)perari}
 their own more than sailors. — There are different
 in ^{propterea} ^{(1)per} ⁽²⁾ ^{(3)per} ^{curis}
 opinions as to whence the name of Florence
^{— et} ^{deinde}
 was derived. — No one is so stupid as to remain
^{deinde} ^{mentemque de (3) rursus}
 there stretched just where he falls. — (§ 4.)
 (3) (3)deinde — (1) — (2)

Then Calandrino said, wert thou ever there? To whom he replied: I have never been there. — To-morrow I shall leave my country for ever! — (§ 5.) She had decided in her mind to live no longer. — The

prima — *ad* *mens* *velut* (8) (1) *per*

ancients believed that one could sail no farther than the columns of Hercules. — (§ 6.) It is agreeable to

Exinde

placuisse

go now and then to the country for a few days. — Dost thou think then I am lost for ever.—Sometimes

ubi *ibi* (a)

on horseback, sometimes on foot, he used to go out every day. — One day she is cheerful, another day she is sad. — (§ 7.) When you have recovered your

impetum

health, we will leave this town. — Now see how impatient and violent are the transports of anger. —

(imp.)

Many persons know better how to write than how

ita

to speak. —

apert

LESSON XXIV.

OF CONJUNCTIONS AND INTERJECTIONS.

OF CONJUNCTIONS.

§ 1. A verb in English in the present tense of the indicative mood, and preceded by the conjunction *if*, when it expresses an action to be performed at a future time, or an event to come, is put in Italian in the *future tense*, and not in the present as in English (*a*); thus we say, *se ti troverai, ti darò un buon regalo*, if you find it, I will give you a good reward; *se verrate meco, sarete contenti*, if you come with me, you will be glad.

§ 2. The English expressions *could I speak*; *should it happen*; *please God*; *should he come*; correspond entirely to the following; *if I could speak*; *if it should happen*; *if it should please God*, &c. the latter form alone is used in Italian; the verb immediately following *se* is put in the subjunctive mood, and the following verb, connected with it, is put in the conditional; thus we say, *se io potessi parlare*; *se questo avvenisse*; *se piacesse a Dio*; *se egli venisse*. — Nevertheless if the verbs depending upon the conjunction *if*, express not a time to come, as in the above examples, but — a past time, — in

that case, we may either put them both in the imperfect of the indicative, or the first in the compound imperfect of the subjunctive and the second in the conditional, as : *se io facera il debito mio, questo non m'interveniva*, or *se io avessi fatto il debito mio, questo non mi sarebbe intervenuto*, if I had performed my duty, this would not have happened to me.

§ 3. The conjunctions *allora*, *allora che*, *quantunque*, although ; *affinchè*, *acciocchè*, in order that ; *a meno che*, unless, etc. require the verb following to be in the subjunctive mood, as *allora noi saria ricco*, though you are rich ; *quantunque voi studiate*, though you study ; *a meno che non veniate*, unless you do not come ; *acciocchè impariate*, in order that you may learn. — The following conjunctions likewise require the verb that follows them to be in the subjunctive mood :

<i>Finochè,</i>		till, until.
<i>Fintanto che,</i>		
<i>In caso che,</i>		in case that.
<i>Onde,</i>		in order that.
<i>Prima che,</i>		before.
<i>Possè che,</i>		supposing.
<i>Purchè,</i>		provided.
<i>Qualora,</i>		whenever, if.
<i>etc.</i>		<i>etc.</i>

§ 4. The conjunction *che* is sometimes understood in English, but in Italian it must always be

expressed, after those verbs which require the subjunctive mood; as *vorrei che veniste a dinner meco*, I wish you would come and dine with me. — When the conjunctions implying a negative as *neither*, *nor*, etc. are placed after a verb, that verb must be preceded in Italian by the negative *non*, as *io non voglio né venderlo, né donarlo*, I wish neither to sell it nor to give it. (See lesson 11. § 6. p. 78.) — The conjunction *but* implying also a negative, is translated in Italian by *che non*, *affinchè non*, as *voi vi nascondete affinchè io non vi veda*, you hide yourself but I should see you. — The conjunction *but*, when it corresponds to *except*, is translated by *tranne*, *eccetto*, as *ognuno è colpevole eccetto voi*, every one is guilty but you. When it is used as a disjunctive conjunction in a sentence, it is translated by *either* or *or* *non*, as *ella non vuole altri che me*, she wishes to have no one else but me. But in the beginning of a sentence, is translated by *ma*; *ma chi siete voi?* but who are you?

OF INTERJECTIONS.

§ 5. The personal pronoun referring to the individual or person whom we sometimes address in exclamations, although expressed in English, is never translated in Italian, as *were perfids!* thou wretched man! traitors! thou traitor! — The following exclamations *happy thou!* *miserable me!* *Hearst he!* are translated in Italian *felice te!* *misero me!* *Ascolta lui!* from which we see that Italians always put the object

of the exclamation in the accusative. — *Deh!* is sometimes used as a sign of wonder, and then it answers to *oh!* and sometimes it is used when we earnestly ask a favour or grace of any one, and then it signifies in English, *pray!* — These and the following ones are the principal interjections, which may most commonly serve in familiar conversation; the others are literally translated as found in the dictionary.

<i>Ah!</i> <i>ahimè!</i>	ah! alas!
<i>Animo, coraggio!</i>	courage!
<i>Basta!</i>	enough!
<i>Bene, va bene!</i>	well! that is right!
<i>Ben venuto!</i>	welcome!
<i>Che peccato!</i>	what a pity!
<i>Che sventura!</i>	what a bore!
<i>Deh! di grazia!</i>	pray! I pray you!
<i>Davvero!</i>	really! indeed!
<i>Grazie!</i>	thank you!
<i>Grazie al Cielo!</i>	thank Heaven!
<i>Guai!</i>	woe!
<i>Ovvi!</i>	well then!
<i>Su su, su via!</i>	up up, get up! then!
<i>Via via!</i>	go, go away!

EXERCISE XXV.

(§ 1.) If I return here I will let her do what
 she likes (a). — If I cure you, what reward shall I
 have from you ? — (§ 2.) Should he lose the hope of
 inheriting your fortune, he would perhaps change his
 mind. — If I had looked for you through all Flo-
 rence, I should not have found you. — (§ 3.) Wo-
 man was given by God to man that she might be a
 companion to him and (might alleviate) the toils
 of his life, and by her caresses (might cheer) his
 wearied soul. — Men ought to consider well the
 end proposed before he enters upon an undertak-
 ing. — (§ 4.) I shall consider him neither as a re-
 lation nor a friend. — If it happens that they ask me
 about any thing, he is afraid (c) lest I should know how

(a) G. A. p. 548.

(b) G. A. p. 58.

(c) G. A. p. 187.

answer. — She does nothing but study day and night. — No one is wanted but you, and you are
 of course

the most desired. — But which of us will have the courage to give her such a sad announcement? —
 in future action

(§ 5.) Ah wretched man! and why hast thou wish-
 ed thus to ruin both (a) me and my family? —
 Poor me! I am abandoned even by my relations! —
 perhaps

Alas, what do I hear? are these the promises and oaths you have made me? — Thanks to Hon-
 givements — —

ven! I can assure myself and do what I like with
 my own property. (b) —
 egged

AN EXERCISE

RECAPITULATING THE PRINCIPAL RULES GIVEN
 IN THIS GRAMMAR.

We stop with reverence before the house that
 —
 witnessed the birth of a great man, even if it presents
 no more

itself to us blackened and falling through age. —

(H)eretics (H)eretics (H) (H)eretics

hence Newton would have been the first among the
 Jews

great restorers of philosophy, if Galileo had not pre-
 ceded him. — However little (a) our (native coun-
 try) is, it always occupies a great place in gino-
 patria

rous hearts. — I think friendship is necessary to
 man to remove him from his low tendencies. —
 Edward Young walked many hours of the day, and
 Orlando youngsters

often also of the night, in the cemetery of his pa-
 rish-church. — Dante asked a peasant what o'clock

parochia demands

it was (S); he roughly answered that it was the
 moment

hour to water the beasts. Dante answered. What
 otherwise righteous (S)

art thou doing then? — Both Callisthenes and Alex-
 ander, (1) — (2) Callisthenes

ander, (were wrong) the former in saying too
 (1) errors (2)

many things in contempt of Alexander; the latter
 tyrants

in punishing him beyond the limits of justice. — The
 at times does

obelisk on the square before St. Peter's, at Rome,
 points at

weighs a million and sixty thousand pounds. —

(a) § 1. p. 120

(S) § 2. p. 123.

(2) § 3. p. 22.

Courtesy does not lose by giving, (as the contra-
dict

ry) (a) the more it gives, the richer it becomes. — A
 certain painter had painted a picture where there was
an

an ox which looked better than every thing else :
than than —

Michaelangelo was asked (b) why the painter had
 done the ox so much better than the rest, he said :
 — every painter

every painter draws himself well. — The love of
himself

oneself is natural to man, and there is no one who
 is exempt from it (c); every one feels it more or
 less. — The excellence of a book does not consist in
 its being free from blunders, but in the sublimity of
 — errors defects

the beauties it contains. — The excellence of a man
 ought to be (d) appreciated not from his being (free
(Egypt) (1) from

from) vices, but from the greatness of those virtues
 he possesses. — O proud men ! are the leaves num-
bered (3) (3)

bered that fall in the autumnal season? You are less
numerous at autumn glorious

than leaves fallen or falling from the immeasurable
immense

tree of nature !

THE END.

(a) § 4. p. 38.

(c) § 5. p. 103.

(b) § 4. p. 104.

(d) § 5. p. 104.

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ERRATA.

CORRIGE.

p. 15. — o.	— of.
• 25. — <i>prodare</i> .	— <i>produce</i> .
• 31. — <i>fat</i> .	— <i>fact</i> .
• 76. — <i>Niente</i> or <i>nulla</i> .	— <i>Nothing</i> or <i>nulla</i> .
• 80. — <i>than</i> <i>libera</i> .	— <i>than</i> <i>others</i> .
— <i>comprendi</i> .	— <i>comprehend</i> .
— <i>neighbour</i> .	— <i>neighbour</i> .
• 84. — <i>le opere altrui</i> .	— <i>the others' opere</i> .

Visto per le Stampe.

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